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COVER ILLUSTRATION BY

Mel Odom
(born 1950)

"The Yakuza"

Illustration for *Playboy*, 1984 (unpublished)
Graphite, dyes, and gouache on board,
10" x 11.25"

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From the Editor...

This has been a very busy year for The Illustrated Press! Hot on the heels of the re-release of Fred Taraba's *Masters of American Illustration: 41 Illustrators and How They Worked*, comes the announcement of my next book, *Tom Lovell—Illustrator*. Many of you may have the previous book on Lovell, written by Walt Reed and released back in 1993. That book featured a heavy emphasis on Western art, in preference to the artist's earlier illustration career. My new book focuses almost entirely on Tom's magazine illustration work, from the pulps to the slicks, with almost no overlap with the previous volume. Lovell was one of America's finest illustrators, and this book showcases many examples of his best work. You won't want to miss out on this one! I am accepting pre-orders now, and the book will be released in October, cover price \$44.95. See the inside back cover ad for more information.

The current issue presents a diverse selection of illustrators from wildly different time periods and subject matter. First up, author Bradford Hamann returns with a profile of Mel Odom, one of my favorite contemporary illustrators. You may recognize his work from his many illustrations in *Playboy*, and other magazines and book covers. Next up, contributor Dr. Gregory L. Conn presents an in-depth look at the work of Eric Pape, a brilliant draftsman and painter from the Golden Age. I'm very excited to share his work with you in this issue. And last up, contributor John Witek returns with a profile of the prolific postcard and greeting card artist Ellen Clapsaddle, one of the most collected postcard artists in the genre. Enjoy!

Daniel Zimmer

Daniel Zimmer, Publisher

the illustrated gallery

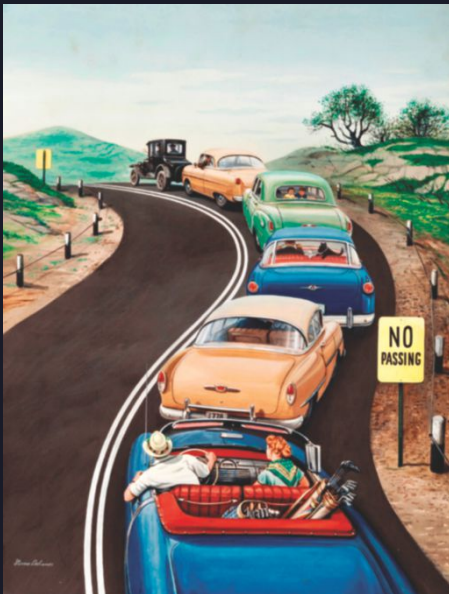
Stevan Dohanos (1907–1994)



Saturday Evening Post Cover, 5-10-1952
Oil on Canvas, 30" x 24"



Saturday Evening Post Cover, 11-13-1948
Gouache and Watercolor on Board, 21.5" x 19.5"



Saturday Evening Post Cover, 10-9-1954
Gouache on Board, 26" x 20"



Saturday Evening Post Cover, 5-20-1950
Watercolor/Tempera on Masonite, 40" x 30"

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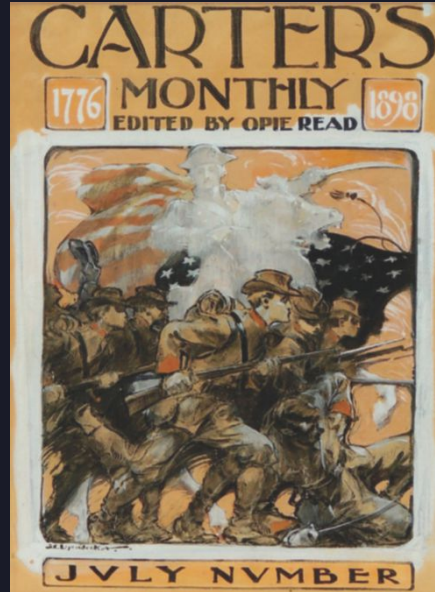
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Joseph Christian Leyendecker (1874–1951)



Carter's Monthly Cover, 1898
Gouache & Pencil on Board, 18" x 12.25"



Carter's Monthly Cover, 1898
Ink & Gouache on Board, 16.5" x 12"



Kuppenheimer Good Clothes, 1923
Oil on Canvas, 28" x 21"



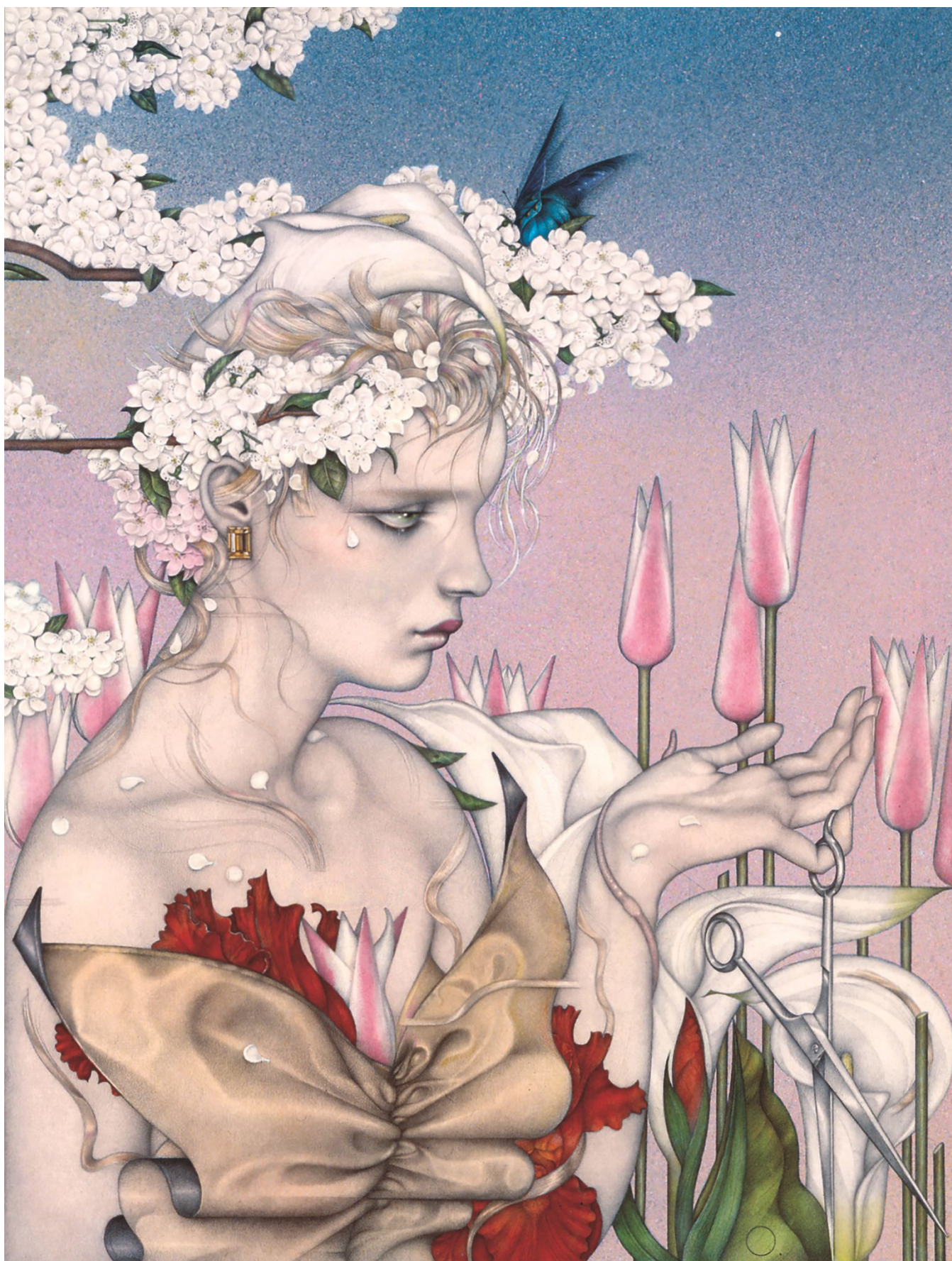
Alden - Arrow Collar Ad, 1922
Oil on Canvas, 28" x 21"

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Spring, 1982. Graphite, dyes, and gouache on board, 15" x 12"



Mel Odom, 2015. Photo by Joshua McKenney

THE ENDURING ARTISTRY OF MEL ODOM

by BRADFORD R. HAMANN

*"We only do well the things we like doing."
— Colette (Prisons and Paradise, 1932)*

A hidden but powerful geometry of exquisite nature underlies the art of Mel Odom. It served as a foundation for much of his award-winning editorial illustration, played a role in the creation of the most successful collectible doll line in history, and continues to manifest itself in the mysterious and evocative nature of his current work. Odom himself has observed what he describes as the "weird circular" path of his career, beginning with childhood drawings of fairies, mermaids, and as he describes them, "pretty ladies."

Examining a selection of Odom's magazine illustrations from the early part of his career, which began in the mid-1970s, one feels as though one has come across a hidden repository of deep sensuality, ethereal beauty, and unearthly mystery. Drawing from such diverse influences as the Pre-Raphaelites, classic Hollywood portrait photography, and religious iconography, Odom has produced images as unique as they are unforgettable. Forgoing the temptation to produce endless iterations of earlier successful styles, Odom

has purposefully crafted several distinct artistic identities for himself over the course of his career, including those of prize-winning editorial illustrator, fine art print designer, doll designer, and studio artist.

Melvyn Lee Odom was born on September 2, 1950 in Richmond, Virginia, and grew up in the small town of Ahoskie, North Carolina. Odom was the second son of William and Ethel Odom. Odom describes Ahoskie as bearing a striking similarity to Mayberry, the fictional town that served as the setting for *The Andy Griffith Show*.

"The neighborhood I grew up in was all post-World War II. A lot of families and a lot of kids." His father earned his living as a mailman and shared ownership, along with three older sisters, of a tobacco farm approximately 20 miles from town. The small scale and family-oriented character of Ahoskie provided Odom with a tangible sense of security.

"We could be out playing till 10 o'clock at night, and nobody worried, because everybody's parents were the eyes of the neighborhood. If I ran my bike in front of a car, someone would call my parents and tell them I had done that. It kept you very aware of your behavior. I knew the same people from first grade through 12th."



Editorial illustration for *Viva*, 1977. Graphite, dyes, and gouache on board



Editorial illustration for *Viva*, 1977. Graphite, dyes, and gouache, 10.25" x 7.25"

There were no museums or art galleries to be found in Ahoskie and its environs. But there were two movie theatres, one of which had previously served as a vaudeville house.

Odom began drawing on his own at the age of three, and by age four his parents made sure he had a regular supply of paper and crayons. "I drew so much with nobody telling me what to do, that I think that impressed my parents. I would just draw page after page in a day. I drew lots of pretty ladies, and by ladies I mean fairies, mermaids, practically anything but a real person. I had a very active fantasy life. I believed *desperately* in fairies. I *really* believed in them." In a 2013 lecture at the New England School of Art & Design, Odom recalled, "I had a high glamour quota in my work. I was not exactly featuring real life in my drawings from the very beginning. It was my earliest and most eloquent way of expressing myself. My work was about the fantasy world that I lived in."

Odom soon discovered the illustrations contained in the women's magazines that his mother subscribed to, such as *Ladies' Home Journal* and *McCall's*. "I grew up loving the illustration in those magazines, especially the double-page spreads that Jon Whitcomb and Coby Whitmore would do. I now accept how extremely beautiful they really were."

Along with the illustrations, Odom found himself fascinated by the beauty advertisements that ran in these magazines. He also became enamored of the old black and white movies broadcast on the television his family acquired when

he was four years old. After his parents had gone to bed, Odom recalled, he would slip out of bed, creep down the hall to the living room, and with the volume turned down until it was barely audible, watch movies through the night. "I *loved* old movies. I didn't realize they were old though. I thought those movies were happening someplace else at the time."

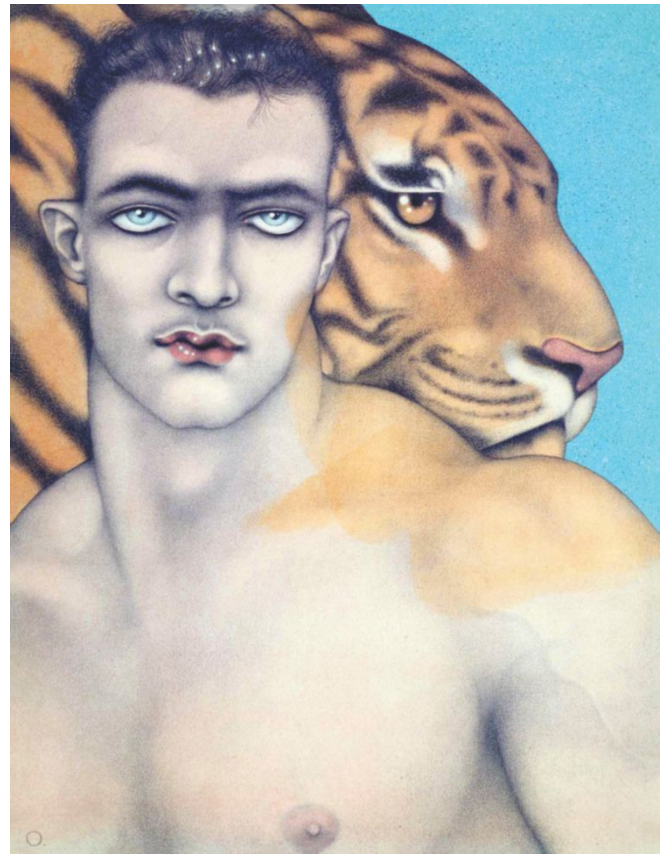
The magazine models he studied and the movie actresses he watched intently on television began to find their way into his drawings. Soon, he began producing pencil portraits of stars such as Elizabeth Taylor and Suzy Parker. His mother faithfully saved and dated many of his drawings, and Odom is very grateful to own a sizeable collection of his adolescent artwork.

One standout adolescent drawing, done for Fire Prevention Week in grade school, featured a house in flames with a woman in full evening wear, cheerily leaping from a window into a fireman's net. Odom describes it as "the happiest house fire you ever saw. [The woman's] purse is opening up and makeup is spilling out. And I was like six or seven when I did this. But I was also trying to draw profiles and stuff and clearly I didn't understand that house fires were supposed to be bad, because I made everyone look like they were having the time of their life."

Odom developed an interest in dolls from an early age, and they form a fond part of his memories of the day he started grade school. "I had collected dolls and played with dolls from the time I was a baby. The only thing I can remem-



Editorial illustration for *Blueboy*, 1978. Graphite, dyes, and gouache, 11" x 8.5"



Birthmark, 1980. Graphite, dyes, and gouache on board, 11" x 8.5"

ber about my first day of school is a doll that was there. It was a doll of Peter Pan. And I remember thinking ... 'Ooooh, this is going to be okay. I can do this.'"

Reflecting on his childhood in Ahoskie, Odom is grateful for being allowed to be himself. "I was very lucky. The two biggest hell-raiser guys in the neighborhood were my two best friends. And then I'd also play dolls with the girls in the neighborhood. I was really kind of an equal-opportunity friend. I would go out there and blow stuff up, and then I would go play paper dolls, not realizing that this was an *unusual* situation."

Odom became known in school as "Mr. Art." "By the second grade I was the kid in the class who could draw. At Halloween, we all had the same pumpkin-shaped cutouts made of orange construction paper. I gave mine great big Joan Crawford lips and all the kids in my class thought it was cool! So there'd be Jack-O-Lanterns up on the wall, and there was this row of ones with big red Joan Crawford lips!"

Odom's parents were so impressed by his blossoming talent and love of drawing, that they agreed to pay for private art lessons for their now seven-year-old son. Mrs. Rebecca Askew was a local artist who provided lessons either at her home or using a classroom in one of the local schools. "I had heard she taught art, and I just begged my parents. She was the only artist I knew of and I just knew that's what I wanted. I think it was \$2.50 a lesson and I would bring the money with me each time. She was great. She would come in and

throw a sheet over a chair and say, 'Draw this!' She taught me the nuts-and-bolts. I have all the drawings I did under her, God bless my mother. I took art from Mrs. Askew from the time I was seven until I was a sophomore or junior in high school. And then college just pre-empted it. I have always been friends with her and I would visit her afterwards when I came home from college."

Odom attended Virginia Commonwealth University. He didn't intend to focus on fashion but fashion illustration was the only illustration program VCU offered. He completed his Bachelor's Degree in Fine Arts in 1972, and went on to study in the graphics department of Leeds Polytechnic Institute in England for a year before moving to London. Unfortunately, because of numerous moves, most of Odom's college work has been lost.

"I had been living in England. Then I moved back to Richmond, Virginia briefly. And I did six drawings, which constituted my portfolio, and I came to New York for a week-end to visit some friends, and in one of those 'fate' things, got an agent that weekend. I knew of an agent's name and I called her up and she happened to have the time, and it was a Saturday and I brought my work over and she loved it. And she kept it. I mean, we were both so trusting, when I think about it, it sounds like a fairy tale. And then she got me a job for a magazine called *Viva*. And I just packed up and moved the next week to New York." The year was 1975 and Odom was 25 years old.



Editorial illustration for *Blueboy*, 1978. Graphite, dyes, and gouache on board, 8.5" x 11"



Book cover illustration for *Nocturnes for the King of Naples*, 1980



Book cover illustration for *Splendor*, 1980. Graphite, dyes, and gouache, 7" x 5"

Viva was a women's magazine produced by the publishers of *Penthouse*. *Viva* featured images of nude men, and Odom created illustrations for the magazine's sexual fantasies section. "The first drawing I ever did professionally, in New York, for *Viva*, was of a couple, a man and a woman, and he had an erect penis in the drawing. And I didn't think anything of it, and clearly the magazine didn't either. My mother and father had respective strokes when they saw it."

These drawings caught the eye of Alex Sanchez, the art director of *Blueboy*, a men's magazine featuring gay erotica. *Blueboy* featured illustrations by such talents as Michael Vollbracht, George Stavrinos, and Antonio Lopez. As Odom recalls, "Not only could you do homoerotic images, but they left you alone to do your best work. They wouldn't get in your way. You could do *anything*, as long as it was gorgeous. And even if it didn't *exactly* apply, they'd make it fit, because Alex was very much about the art direction of the magazine. They would give me wonderful pieces of fiction, sometimes I would just do a drawing and show it to them and they'd go 'Yes, we want to use this!' and they'd come up with a piece of fiction to go with it, but Alex was very hands on, involved in the magazine's look. Most of the photography in the magazine was his, under pseudonyms."

As a result of Odom's work for *Blueboy*, he acquired his first book jacket assignments. "The first book cover I ever did was Edmund White's *Nocturnes for the King of Naples*, a gay novel [published in 1980], and the second cover I ever did was for *Splendor* by Edward Swift."

The cover illustration for *Nocturnes* featured a close-up of young man with angelic wings, cigarette dangling from his lips, who appears lost in a dreamlike reverie that is undeniably sensual in nature. The influence of Pre-Raphaelite painters such as Edward Burne-Jones is clear. "That was a waiter, who worked in a restaurant in the neighborhood. When I read the book, I thought, oh, he's right. And I went and I actually drew the sketch surreptitiously of him, in the restaurant. He was blonde, and he just fit... and he never knew I did it. I would be shy at the stupidest times, and this guy would have probably liked it. But he never knew that he was that guy."

Both of these book cover illustrations evoke, as Odom himself notes, a sense of "sweetness and mystery". Odom was striving for something far beyond the "rough trade" approach of earlier gay-oriented artists. "A lot of gay men are wildly romantic, and you would never have guessed that from looking at the work of someone like Tom of Finland."



Editorial illustration for *Viva*, 1977. Graphite, dyes, and gouache, 10.75" x 7.25"



Editorial illustration for *Viva*, 1977. Graphite, dyes, and gouache, 10.25" x 7.25"

As much as I love his work, it was always about these German hardcore cops and leather boots."

Odom strove to incorporate into his work what he calls "an element of the extra, the other. Someone once said about one of my drawings, 'When I look at this drawing I can't imagine what this man is going through.' And I thought that was the best compliment anyone could pay me. Because I felt like I had captured some element of magic."

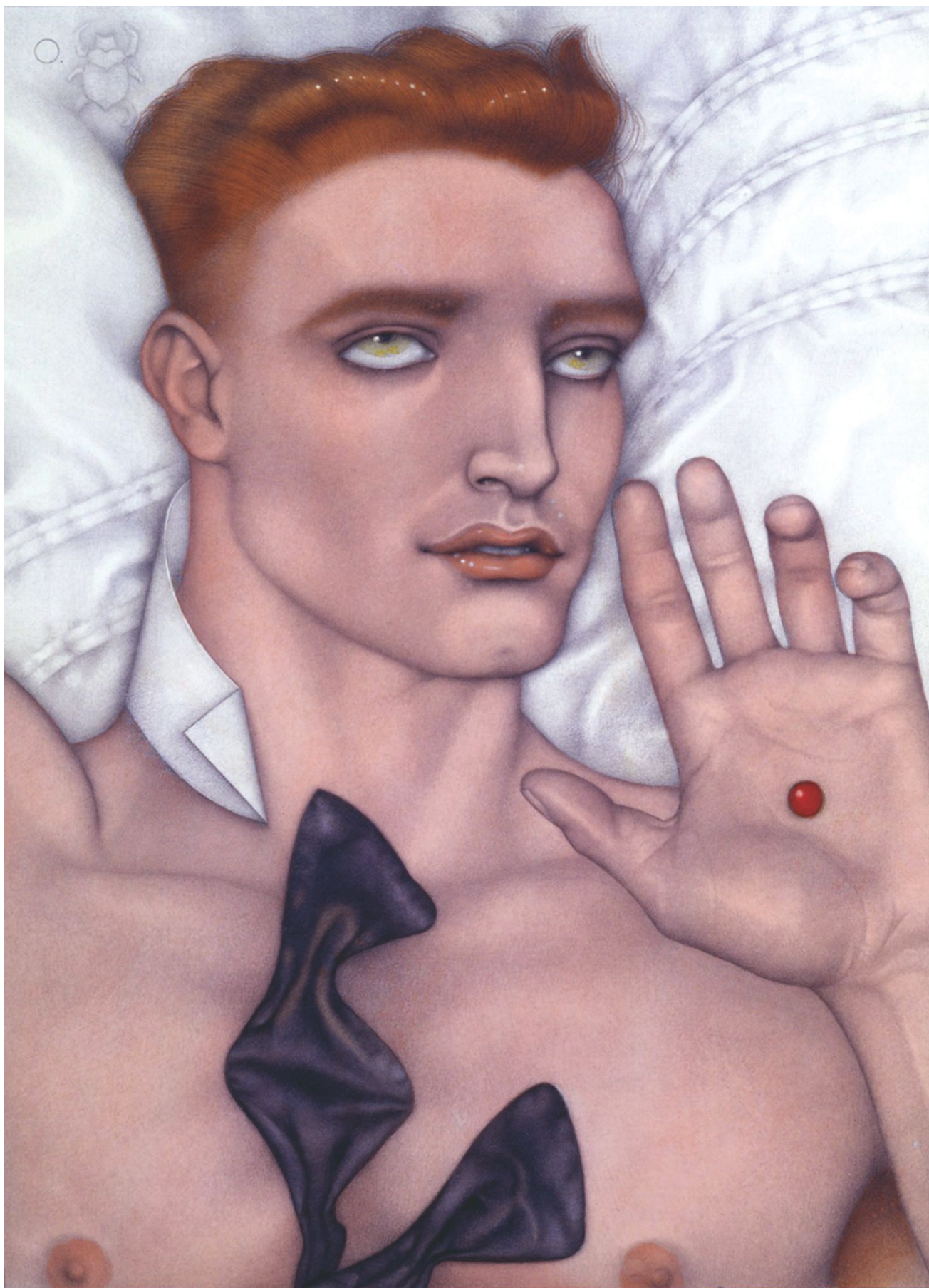
As Odom's work for a widening range of clients progressed, he was contacted by another publication much further up the "food chain," *Playboy* magazine. "They approached me [in 1980] and it took several times before it actually happened," recalled Odom in a 2011 interview with Alex Fury. "Because this one art director I tried to work for three times and it never got beyond sketches, we just didn't agree on things. And then this wonderful art director named Kerig Pope was assigned me, and the very first drawing I did for him was for a Roald Dahl story called *My Uncle Oswald*. It was portrait of a man in bed, with his collar open and a red pill in his hand like a stigmata. It was a very homoerotic image, and I was amazed that they didn't ask for any changes, they didn't raise any objections. The best relationship I had with any magazine was with *Playboy*—they were game for anything that was really beautiful. And as a result, I gave them a lot of my best work. And they were fun to work for."

Odom's working relationship with *Playboy* lasted 17 years, and it was a collaboration he still treasures. *Playboy*, because of their reputation for featuring world-class illustration,

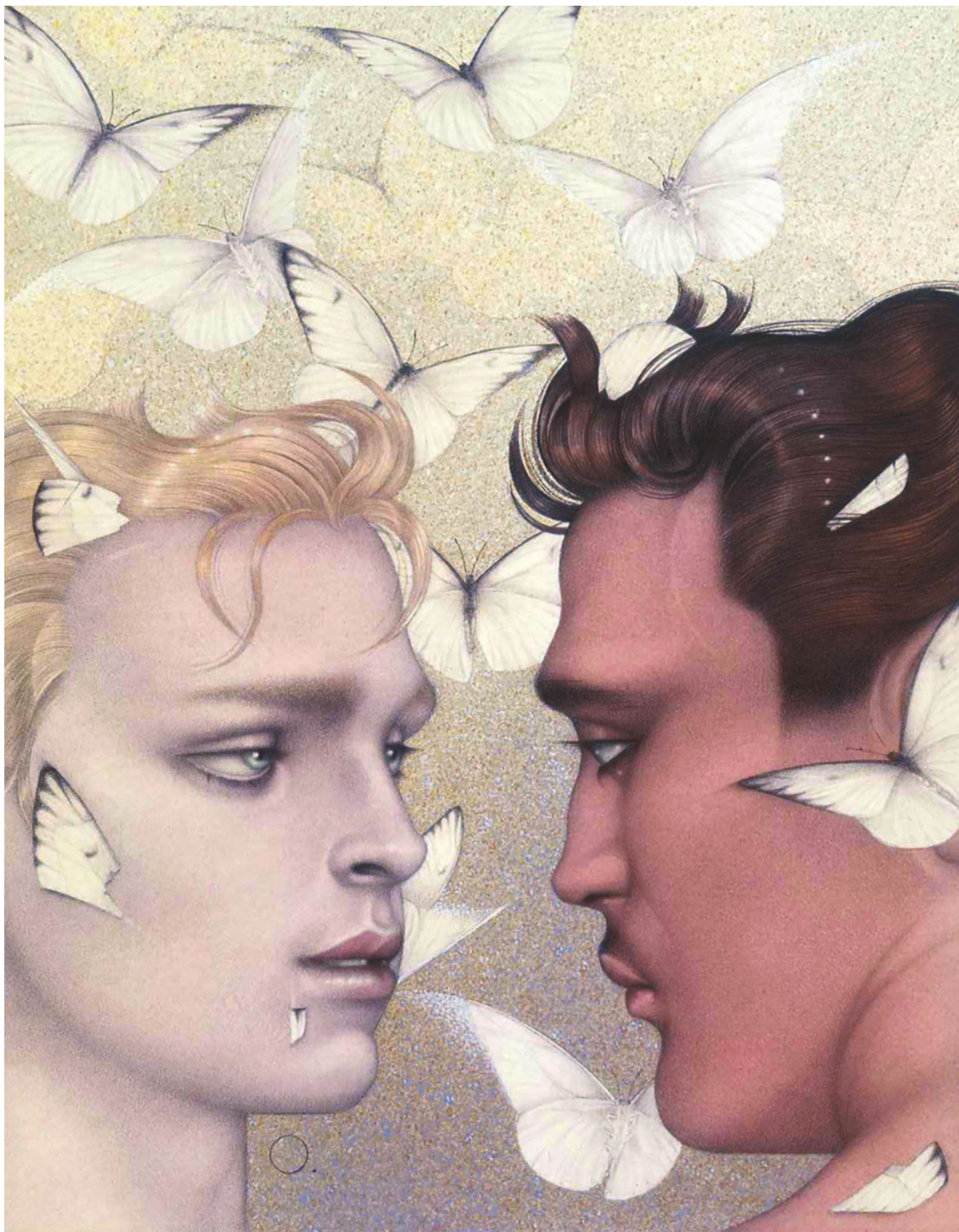
would often enter Odom's work into competitions without telling him. "I would win awards that I wasn't even aware I was up for." These awards were a huge assist in getting his name out and garnering him work with dozens of publishers. He became known as much for drawing beautiful women as he had been for drawing beautiful men. And the fiction he was illustrating inspired him. "They were game for anything that was really beautiful, and as a result, I gave them my best work. Anytime you get a great piece of fiction, it makes you up your game, because you're so excited, you're on fire about the writing, and how beautiful it is."

This also held true for his work illustrating book jackets for authors such as Joyce Carol Oates and the popular British mystery writer Ruth Rendell. "You want your image to make people pick up that book and read it. It's about creating an image so arresting that they want to know more about it." He illustrated a number of covers for Rendell's novels over an eight-year period. "She took me from publisher to publisher. Ruth was a wonderful woman." At tea with Rendell one day, Odom wondered aloud how a seemingly normal and balanced person could fill her novels with such brutal and hideous individuals. She replied, "Well, my thesis for all of my books is that the people who perpetrate the violence have to dehumanize their victims. If you can make them a *thing*, rather than a person, you can do anything to them."

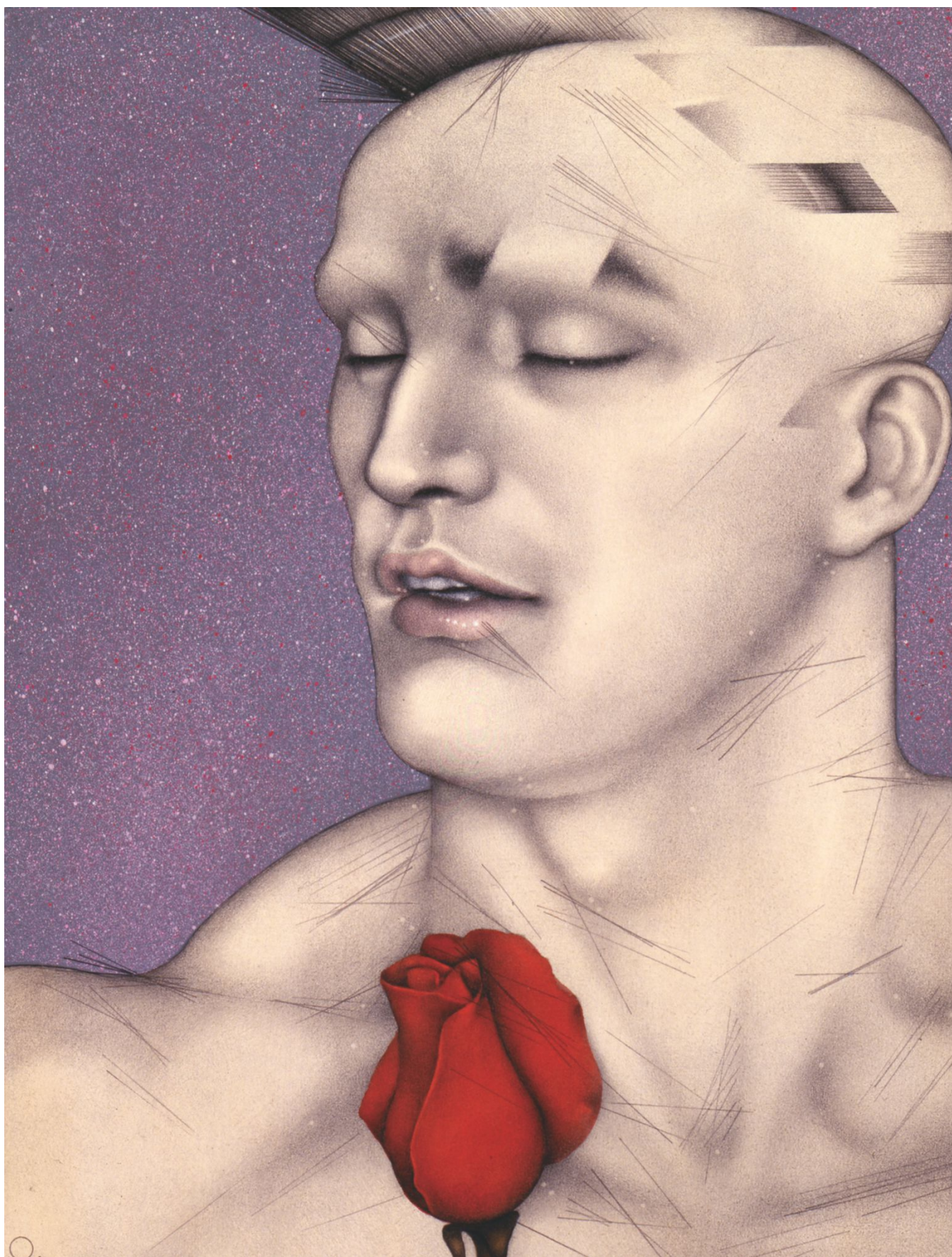
The public also became familiar with Odom's work through a line of eye-catching greeting cards and posters for Paper Moon, a cutting edge publishing company.



Editorial illustration for *Playboy*, 1979. Graphite, dyes, and gouache on board, 11.25" x 8.5"



Editorial illustration. Graphite, dyes, and gouache on board, 11" x 8.5"



Editorial illustration for *Blueboy*, 1979. Graphite, dyes, and gouache on board, 11" x 8.5"

As a result of these appearances, a book of his work was published in Japan in 1982, entitled *First Eyes*. In 1984, a reedited edition of this book, including a forward by Edmund White, was published under the title *Dreamer*.

The striking photograph of Odom that was reproduced in *First Eyes* was taken by Robert Mapplethorpe.

"I wanted a really cool picture. The publishers said that they had to have a picture of me in the back. So I wrote letters to Robert Mapplethorpe, Francesco Scavullo and Richard Avedon. And I got a lovely note from Richard Avedon, which I'm sure I still have around here somewhere, but he declined. I never heard back from Scavullo, and Robert Mapplethorpe said, 'Sure!' So Odom, with a dozen red roses in hand, traveled down to the photographer's lower eastside studio. 'I took the roses hoping he would use them in the portrait. I put on my clothes and the portrait was taken only using daylight. There wasn't any studio light. He had this beautiful studio with these great big industrial windows, and he waited till a specific moment. 'Now,' he said, 'this is really good lighting!' He brought me in, stood me in front of the paper, and talked to me as he did it, and that was it! And it was *exactly* what I wanted! It was



Mel Odom, 1982. Photo by Robert Mapplethorpe

beautiful. It was mysterious looking.

"I remember thinking I looked like a pianist from the '30s, who had just been handed roses on stage after a concert! I just loved it! So that's how that happened and it was precisely what I wanted, I was very excited about it and it's still one of my favorite photographs of me!"

Ultimately, Odom became known for his portrayals of what he refers to as his "deadly vixens." This recognition led to a growing number of book jacket assignments for fantasy novels featuring vampires and other femme fatales of the supernatural type. One of his favorite examples is the paperback cover of *Sunglasses After Dark* by Nancy Collins.

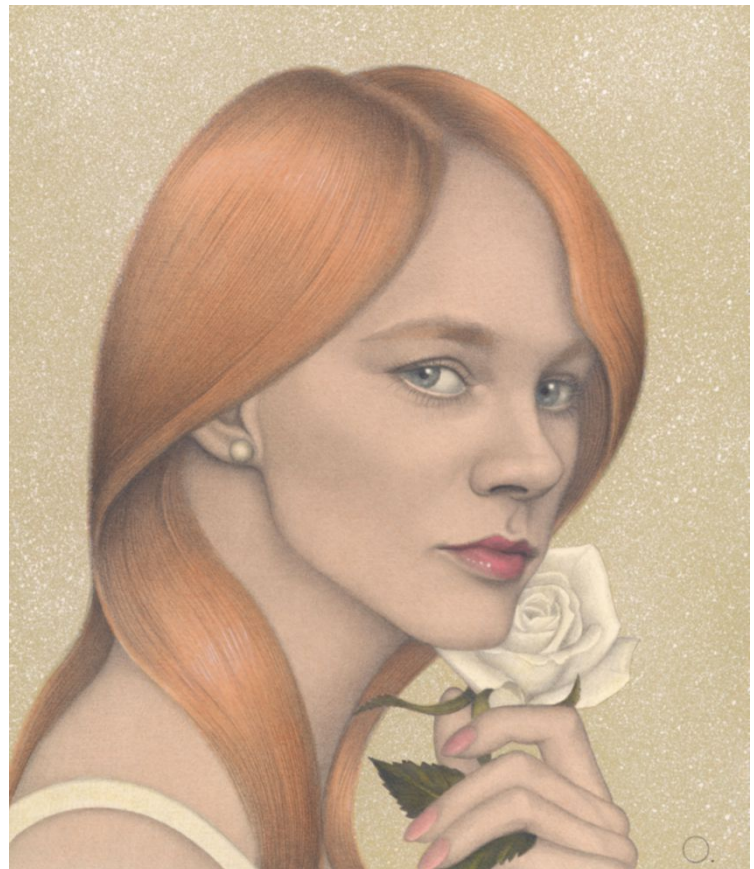
"There was no copy on the cover, just the picture. They liked the illustration that

much." His work for *Time* magazine included portraits of Ronald Reagan and Margaret Thatcher. Odom recalls that because he was not a supporter of Reagan, he did not include highlights in Reagan's hair, as those symbolized the soul.

A portrait of Axl Rose as the Breck Girl, done for *Rolling Stone* magazine, generated a high volume of letters. "*Rolling Stone* got hammered for this! It was great! I thought it was well deserved, because I wasn't fond of Axl and thought he was a big fat homophobe."



Book cover illustration for *Sunglasses After Dark*, 1982
Graphite, dyes, and gouache on board, 11" x 7"



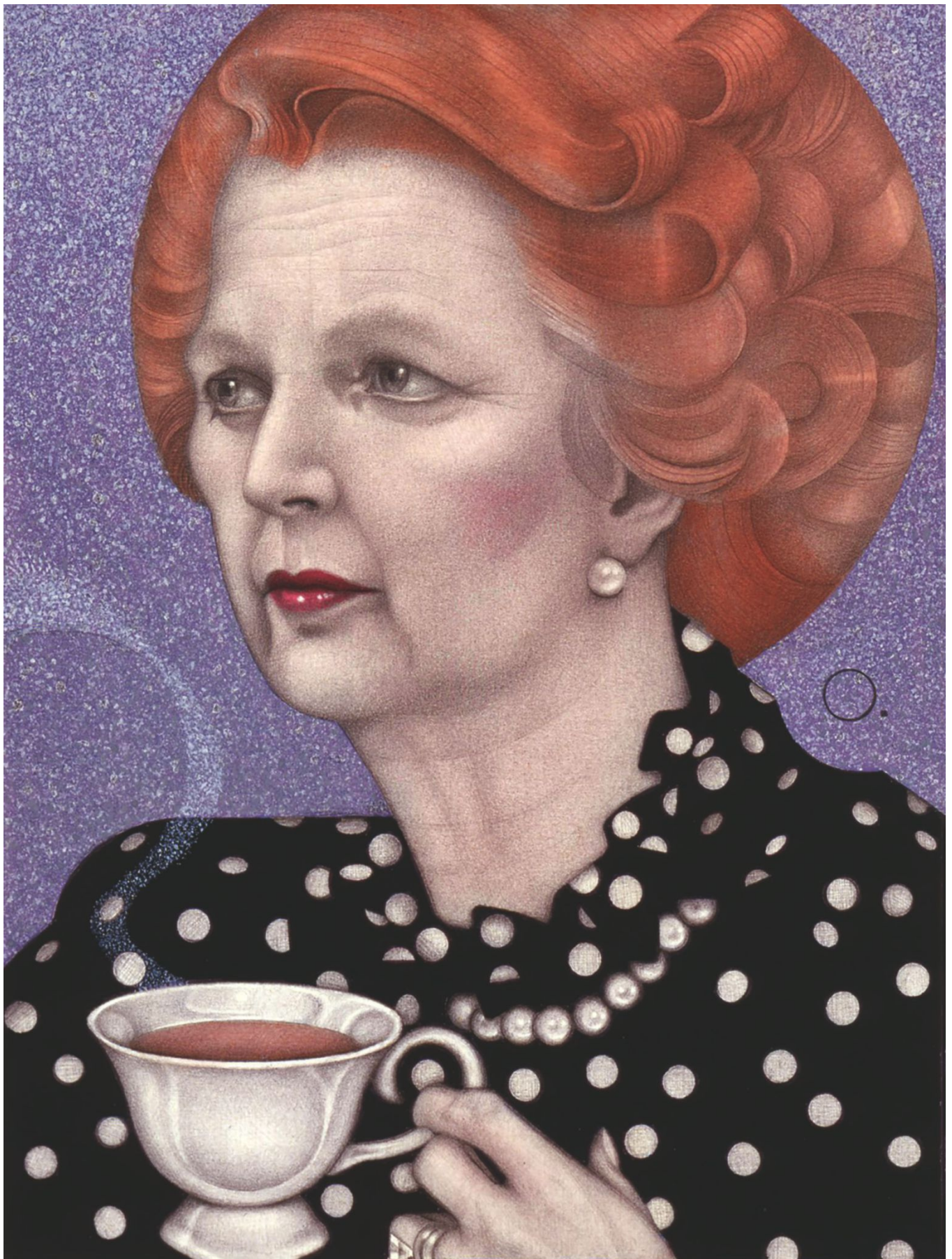
Axl Rose. Editorial illustration for *Rolling Stone*, 1982
Graphite, dyes, and gouache on board, 11" x 7"



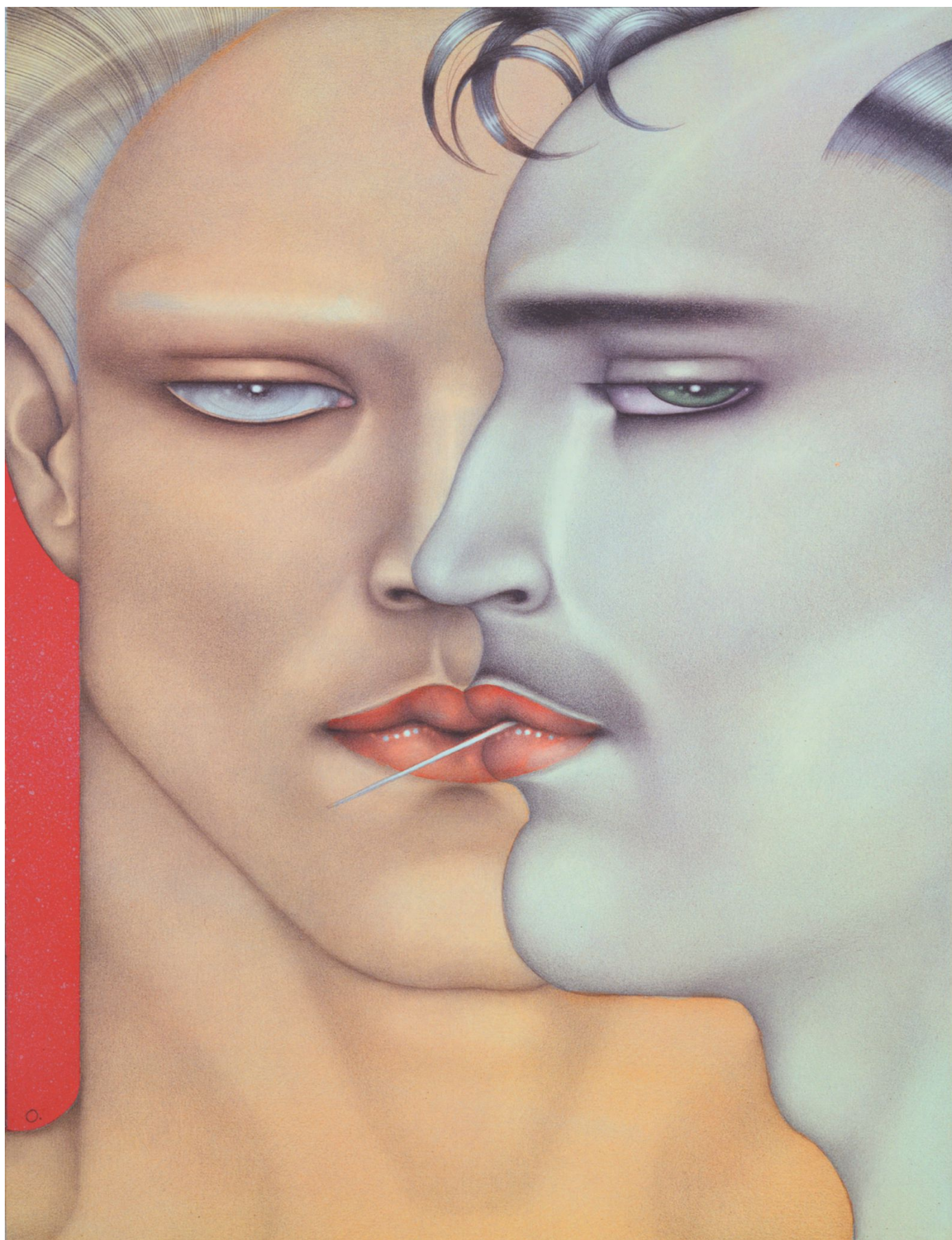
Book cover illustration for *First Eyes*, 1982. Graphite and watercolor on board , 8.5" x 11"



Cover illustration for *Time* (unpublished), 1980. Graphite, dyes, and gouache on board, 10.25" x 7.25"



Cover illustration for *Time*, 1984. Graphite, dyes, and gouache on board, 6" x 4.5"



Editorial illustration for *Blueboy*, 1979. Graphite, dyes, and gouache on board, 11" x 8.5"



Editorial illustration for *Playboy*, 1980. Graphite, dyes, and gouache on board, 8.5" x 11.25"



Book cover illustration for *Primavera*, 1994. Graphite, dyes, and gouache



Pubis Angelical, 1986. Graphite, dyes, and gouache

INFLUENCES

Odom counts Aubrey Beardsley, along with the Pre-Raphaelites (Dante Gabriel Rossetti and Edward Burne-Jones) as one of his earliest and most enduring influences. “Aubrey Beardsley was my first art crush! I first saw his work when I was 15 or 16. He’s still my favorite artist. If I could have a work by anybody, it would be one of his drawings. I can see things I learned from his work. His portraits, which frequently have a border of vegetation, would be so stylized there would be very little attempt at realistic perspective, which clearly I never bothered with. He had this perverse need to tweak people’s nerves.”

Animated cartoons also played a role in shaping Odom’s aesthetic: “I grew up watching *Silly Symphonies* on the Mickey Mouse show every afternoon. And Popeye cartoons. I still watch a lot of cartoons. I always wanted my drawings to look as real as the background of cartoons, because they always looked realistic and very painterly, that became sort of a goal for me. And because of YouTube, I watch a lot of *Silly Symphonies* that I haven’t seen since I was a small child. All my childhood drawings of mermaids were completely lifted from a *Silly Symphony* called *King Neptune*. They have beads, pearls hanging from their arms when they swim, I did them in reverse, I made them bubbles, and had them so they were going up. *Fantasia* changed my life. I saw all of those Disney films ... I believed everything. Probably for content, probably for my childhood as the most influential thing there was for me were these cartoons. Because they were not only *visually* beautiful, they were drawings! They were all drawings! They

were literally drawings and I was looking at all the things I wanted to do, moving, singing, speaking... they were like showing me the possibilities of what I wanted to do, could be.”

TECHNIQUE

The striking look of Odom’s illustration style, which has been described as luminous, unearthly, and dreamlike, grew out of his love of drawing with pencil. His technique, which is extremely time-consuming and labor intensive, includes numerous stages of development. He began with a tight pencil sketch on vellum, focusing on the outlines and contours of his subject. Odom would photocopy the original sketch and cover the back of the photocopy with pencil lead, and then transfer the drawing to his paper by drawing over the lines of the photocopy. With the outlines of the drawing transferred to his paper, he would brush on a liquid frisket called Maskoid to protect areas that would be rendered later, and then lay in background textures and features. Alternately, he would cut stencils by hand and anchor them over portions of the drawing using coins.

“I would block out what I needed to with Maskoid. I’d cover the eyes; I’d cover tiny dotted areas so they’d be white. In fact that became a challenge for me, that none of the white dots be painted, they’d be paper showing through. This is the thing, when you create games like *that*, they’re also to keep you going. Because when you sit there drawing nine hours a day, you’d *better* have something going on in your head to keep you focused.”



Erté, *La Cage Improvisée*, gouache on board, original cover art for *Harper's Bazaar*, July 1922. Estimate \$6,000 to \$9,000.

Illustration Art

September 29

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Falcon Eclipse. Lithograph

Using watercolor to add base colors to features, Odom would then work back in over the watercolor with more pencil. He would also have to redraw edges to make sure that foreground figures would stand out from the background. The process was painstaking, and a finished full-page illustration might take Odom two weeks of nine-hour days.

“Sketch, transfer the sketch, redraw the transferred sketch because it’s only like dust on it. Then color it, and then do all the pencil drawing over the color, then the background, paint, then stencil for the background—and then reinforce the edges. So we’re talking, this’d be seven times I’ve drawn the lines of each illustration!”

“All my early drawings have black backgrounds, this is because that was the only gouache I could get to go on flat. Everything else was streaky and ugly and I just didn’t want my drawings to look like that. Black would go down like velvet so all my drawings, all my earliest illustrations and drawings for myself have black backgrounds.”

Eventually, Odom was able to add additional color to his backgrounds when he developed the technique of using a toothbrush to fleck gouache specks onto the flat paint to add texture and mask any uneven streaks.

Despite the level of difficulty, Odom never missed a deadline. “I was never *once* late with a piece of art. Never once, because I don’t like being late for appointments. Nothing’s ruder than wasting somebody else’s time!”

As for dealing with alterations and corrections once the work was submitted, Odom took the stance that because the



Luna Moth. Lithograph

client had already chosen from up to six detailed sketches, it was understood that the finished art was to be accepted as it was.

“I figured they had had all their chances to edit this drawing, or change this drawing.” There was also time pressure to move on to the next assignment. “Because my work was very time consuming, I lost a lot of work because I couldn’t do it fast enough, because clients wanted my specific technique, and I didn’t know a faster way to do it. The only time I ever really killed myself was for a portrait of the Prime Minister of Singapore, Lee Kuan Yew, that I did for *Time* magazine in 1989. I was told I had a long weekend to do the cover and I thought to myself, ‘Okay, well, all right!’ I didn’t sleep that entire time and it was rough, but it was still beautiful. I was still very proud of it.”

APPROACH TO COMPOSITION

As Odom began planning each illustration assignment, he considered the shape and borders of the printed and trimmed page, and incorporated them as part of the composition. “You begin with a rectangular space. I was intent on having as many lines as possible lining up with the edges of the page, because it situates the image on the page. It makes the sides of the page part of the composition of the drawing. The lips would be a perfect parallel to the bottom of the page. The edge of the hand would be a perfect parallel to the side of the page. It became my style that I would use the edges of the page as incentive for the design. Trying to make them look

all one. Even if there was an asymmetrical image, there were always parallel lines inside that asymmetrical image.

"I was using templates to make all my lines perfect and I was trying really hard to be as precise as I could. I think it gave people a subconscious sense of appropriateness, rightness, and it's there through all of my drawings. Everywhere there was a chance to use it I would use it. His lips, his nose... everything! I used that to reinforce the *strength* of the image. I thought it gave it an architectural *soundness*."

LITHOGRAPHS

In the mid-'80s, Odom began working for Elaine Ettinger galleries, creating original color lithographs alongside his good friend, illustrator George Stavrinos.

"I moved to the West Side of Manhattan in 1976. And that's when I met George." Stavrinos had been in New York since late 1973, and may have met Odom for the first time at one of the parties that *Blueboy* magazine threw for its contributors, of which Stavrinos was one. "So I met George and he was a neighbor and he was interested in what I was doing. And I would bring drawings over and show him when I'd completed something that I thought was worth sharing. And it's another thing, when you have a friend as talented as George, it keeps you on your toes. You don't want to show him schlock."

Stavrinos, best known for his full-page black and white graphite pencil ads for Bergdorf Goodman, had been approached by Elaine Ettinger gallery director Steve Diamant, to create original full color lithographs for sale in limited editions.

"Steve introduced me to the Ettinger's and they asked me to do lithographs. And I said yeah. But really my personal reason for doing it was that I knew George would be there and I thought oh, this would be so great, I'll get to hang out with him and draw and stuff, and there was a lot of that that actually happened.

"The presses had been steam driven originally. They'd been disassembled and brought over from Paris. I loved that period even though my things didn't sell well, it wasn't a great financial thing for me, but creatively it was terrific. Very fun and I really enjoyed the people I was with. The technicians they had there, I liked it all. I like creative situations where you get to work with a bunch of talented people."

The lithographs that Odom produced for Ettinger are beautiful works, but he felt that something of the subtlety of his hand drawn and colored illustrations was missing.

"I gave them lots of sketches, things I wanted to do. They did some prints of drawings I had already done, and they were very well intended, and I was certainly willing to give it a shot. But when I see those prints now, [for instance]



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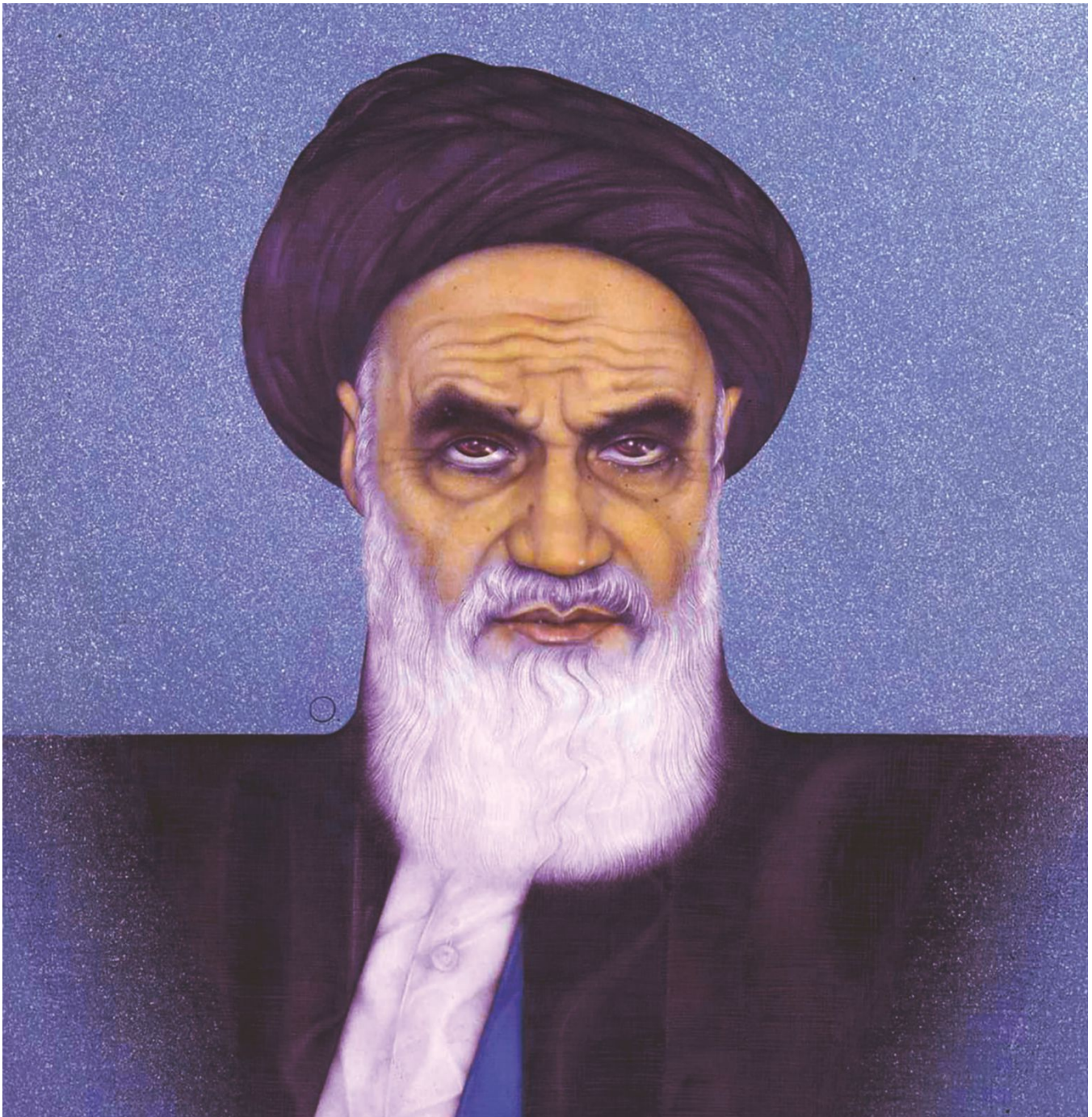
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Red Kiss. Editorial illustration for *Playboy*, 1980. Graphite, dyes, and gouache on board, 11.25" x 8.5"



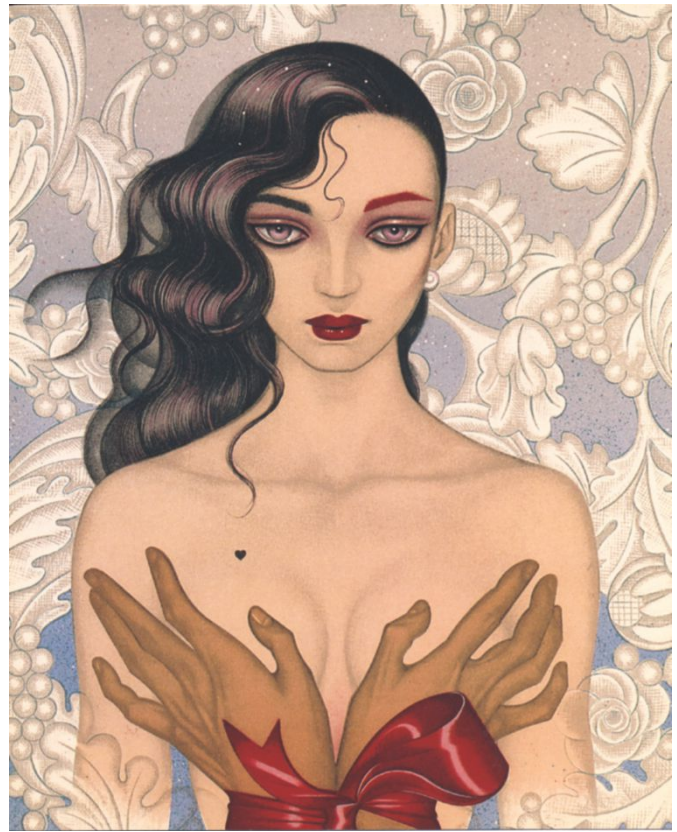
Cover illustration for *Time*, February 27, 1989. Graphite, dyes, and gouache on board, 12" x 9"

Red Kiss, the print is dead, compared to the original illustration, and I didn't know how to fix that. But there is a geometry under my drawings. There is a skeleton of right angles and straight lines and things that I have just always used in my work. If I had a line that goes at a slight angle, I would make it perfectly in parallel to the edge of the paper. I would change it from a slight angle to a perfectly parallel because I felt like that line, being perfectly parallel to the edge of the paper, made it much more about an image in a magazine. It's all the lines; all these parallel lines are reinforcing the shape of what they are.

"Because that is a perfect parallel to that and it was a way I thought it made them connect with the page more thoroughly. And I also thought that it was more beautiful that way. I went in, we were doing *Red Kiss* and the guy had been working on it already for several days, and they were ushering me in to see it, with big grins on their faces because they were so happy with it, and I saw it and my stomach just dropped. The guy had not seen any of the geometry within the drawing. So I worked on it for the next four days, which I think said all that needed to be said about it. Even so, it just never had what the original drawing had."



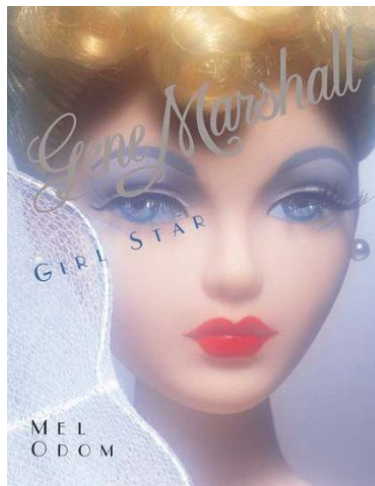
Sissy Summer, 1983. Graphite, dyes, and gouache, 6.25" x 8"



Sweetheart Neckline. Graphite, dyes, and gouache on board

GENE MARSHALL

Two decades of working in his painstaking illustration technique began to take their toll on the artist. "I couldn't figure out any other way to do it. I had the drawing chops. It just started being not as much fun. I would have *loved* an easier way to do it. I would have, and I guess you could say well, the computer is an easier way to do it, except that it didn't happen at a time when it impacted on my work." In a 2012 interview conducted by Christopher Harrity for *The Advocate*, Odom further detailed his frustration: "After drawing in that anal-compulsive, meticulous style of my illustrations for 25 years, I just hit a wall and stopped enjoying it." It was during this period of growing stylistic fatigue that a mysterious and glamorous movie star entered his life. Odom recalled to Harrity that he had loved dolls as far back as he could remember, but from the beginning felt that there was something odd about that. "So eventually they became a forbidden thing, and nothing is more attractive than that, especially to a kid. They were my first taste of being a sexual outlaw, of wanting something my sex wasn't supposed to want. I also suspect that as a child I associated dolls with the supernatural, because of their diminutive size and beauty and my com-



Gene Marshall - Girl Star, 2000

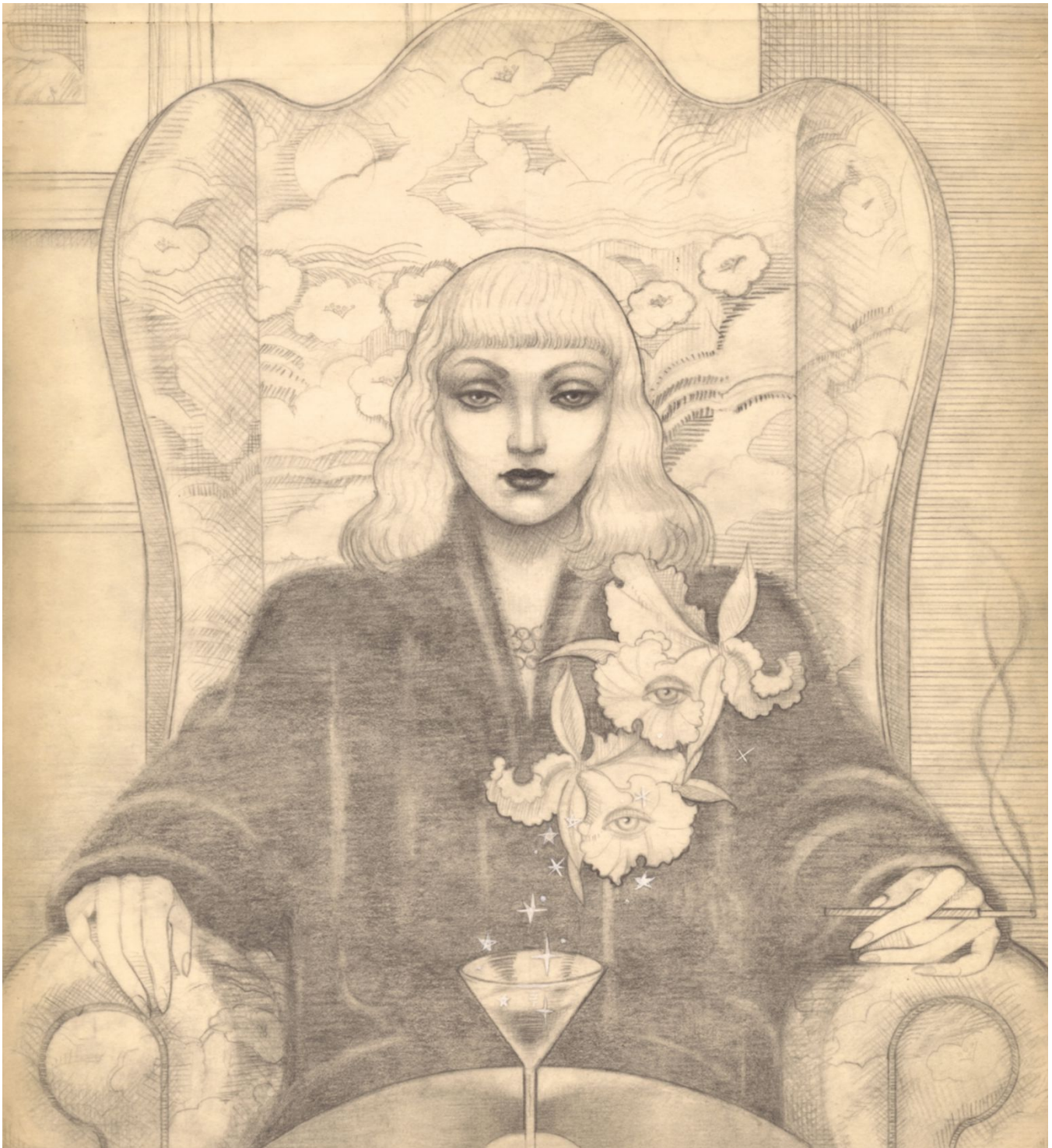
plete belief in fairies and such. I remember when I was very little, entering my cousin Carolyn's bedroom and starting at her dolls. I never touched them, just looked. They seemed to know things, and became what I thought of as 'most beautiful.' As I grew older, the attraction to dolls just had to go underground for me to survive, so there developed a sense of 'the hidden' about them too, shame I guess."

As Odom's professional illustration career reached maturity, he found himself returning to his early fascination with dolls and the Hollywood starlets and movies he had loved as a child. He began experimenting with sketches of doll designs.

In his 1984 introduction to *Dreamers*,

Edmund White had observed the doll-like nature of Odom's illustrations: "...Odom has devised a series of Barbie Doll illustrations, the artistic counterpart to dressing up a real doll in deliciously different costumes. Paradoxically, these dolls are among Odom's most personal work."

Odom had been collecting dolls, mostly Barbies, as an adult for some time, and was very involved in the minutia of all the accessories and clothing. Around the same time he had worked on a series of Barbie doll themed paintings. One of the lithographs Odom had produced for Elaine Ettinger,



Pencil sketch for an unpublished lithograph. Graphite on vellum

Sweetheart Neckline, along with an illustration he had done for the cover of Ruth Rendell's *Collected Stories*, gave him the idea that he might attempt to design dolls. In the earlier stages of his career, Odom had created a large number of beautiful masks which contained both fashion and fantasy themes, so he was not unfamiliar with working in three-dimensions. Both the lithograph and the book jacket illustration featured mysterious femme fatales with dark hair and

blue eyes. A third woman who fit this archetype appeared in a pencil sketch for an unpublished lithograph, and was based on a character, played by actress Jean Brooks from the film noir *The Seventh Victim* (1943). This led Odom to arrive at the idea that his doll should be a movie star from the '40s and '50s. He began to develop sketches of a woman who was an amalgam of many of the movie actresses he had been intrigued with since his early childhood.



The Rain Queen, 2010. Oil on board, 30" x 25"

The project was kicked into a higher gear by the illness of his best friend at the time, designer Brian Scott Carr. Odom sought a creative project that he could lose himself in and channel his depression and feelings of impending loss. This submersion into the creative realm eventually gave birth to one of the most original and dazzling personalities to dominate the collectible doll market.

The realities of developing his concept as a three-dimensional object led Odom to do a series of drawings that more explicitly described her style, facial features and body contours. Large eyes, a small waist, and hourglass proportions informed Gene's early shape, and over the course of the summer of 1991, working with talented sculptor Michael Everett, Gene began to take on a physical presence. The sculptor's studio was only two blocks away from the hospital where Brian Carr was dying, and the irony of working on the creation of this idealized form of health and beauty, while his friend was steadily wasting away, was not lost on Odom. He would arrive at the studio in a funk after spending time with his friend, and it was the work done on Gene that would slowly lift him from his dark mood.

Odom documented every stage of Gene's development, using a Polaroid camera and painting color swatches. A friend of Odom's created a series of wigs for the doll. During this intense work period, the Hollywood actress and main inspiration for the doll, Gene Tierney, died at the age of 70 in November of 1991. Tierney's death was soon followed by the passing of another inspiration for Gene, Marlene Dietrich, in May of 1992.



Bombshell, 2013. Oil on board, 24" x 18"

After a long period of development, "Gene Marshall – Girl Star" made her public debut at the 1995 Toy Fair. She was tall in stature, at 15.5 inches, one of the first large fashion dolls intended for the adult collector's market.

Three years after her introduction, over half a million dolls had been sold. Her success spawned an industry of high-end fashion dolls, and other characters were added to the Gene Marshall line. Between 1995 and 2000 the line was manufactured by Ashton-Drake Galleries, and from 2005 to 2010 by Integrity Toys. Gene was retired in 2010, but reincarnated in 2013 as a resin ball-jointed doll produced by JAMIEshow Dolls USA. She continues to answer encore after encore, insisted upon by a loyal collector base.

In 2000, a lavish coffee table book on the life and career of *Gene Marshall – Girl Star*, was published by Hyperion Press. Co-written by Odom and Michael Sommers, and art directed by Beth Tondreau, the book was filled with beautiful photographs by Steven Mays, and illustrations created especially for the book by Odom and Clyde Smith. Working on the book was a challenge for Odom.

"I had figured it out mathematically how many drawings per month I had to do for this to work. Clyde Smith would come in at ten in the morning from Connecticut where he lived, and we would work at my studio from ten to probably about three. And then he would leave to drive back to Connecticut and I would go downtown and work with Beth Tondreau on the layout of the book. I'd work with her until five or six. And then I'd come back here and Michael Sommers, the writer, a friend of mine, would come over, and

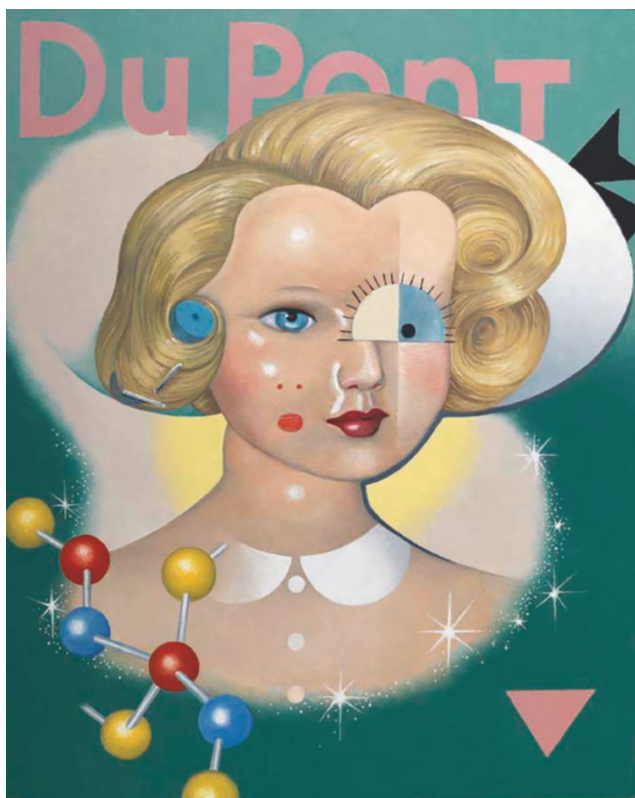


Editorial illustration for *Playboy*, 1984. Graphite and watercolor on board, 11" x 11.25"

we would work on the text. He created an important new character for the book that was great. I did a lot of the writing too, I mean I'd write stuff and I'd give it to him. Then he would leave and then I'd start drawing. I would not stop before two."

Over the course of a year, Odom produced 15 detailed illustrations featuring characters in the Gene Marshall saga.

Most of these were full pages. Returning to the grind of his labor-intensive signature style was a challenge, but the finished product was a success. Among the drawings he produced for the book were renderings of some of the main players in Gene Marshall's life, including her erstwhile boyfriend Trent Osborn, the legendary Hollywood director Erik von Sternberg, and her lifelong rival, actress Madra Lord.



Dupont, 2014. Oil on board, 25" x 20"

One of the bonuses Odom derived from working on the book was a lasting friendship with actress Marsha Hunt, whom he asked to write a narrative for the book, as if she had known Gene Marshall in real life.

One of the revelations that came to Odom, as he crossed the country to attend doll shows to promote the doll line, was how deeply Gene had touched some of the adult collectors he met. "I have had stories told to me, heart-breaking stories, where men would come to events I would do for my doll Gene, and they would tell me stories of being punished, and ridiculed, and shamed when they were little boys for wanting to play with dolls and that this was the first time they could do this. And the fact that I would go on television and the home shopping channels and change doll clothes and talk about it. They said 'you don't know how much it meant that somebody talked about this and did not seem embarrassed and did not seem... harmed by this experience.' To them I seemed proud of it.

"But when I started Gene, I told my mother, I just want to thank you for being so supportive of me when I was little and wanted to play with dolls, and my mother said, one of the smartest, most sophisticated things to ever come out of her mouth, she said 'I was just so glad you weren't playing with guns!'"

Odom's involvement with Gene also led to one of his favorite book jacket assignments, creating the cover illustration for the autobiography written by Tori Amos. Always a huge fan of the singer's music, Odom was attending a concert at Radio City Music Hall and sent one of his Gene Marshall



Portrait of Tori Amos, 2004. Graphite, dyes, and gouache on board

dolls, along with a note, backstage, hoping it would find its way to the performer. "And a year later, I got a call from this very proper-sounding British man, John Witherspoon. He said, 'Hello, this is John Witherspoon, and I'm calling for Tori Amos and...,' and I literally thought a friend was joking with me, and I went, 'Oh, yeah, well, Mr. Witherspoon,...' I was being facetious. And sometime early in the conversation I realized it wasn't a joke. What had happened was her nanny had been cleaning out her husband's closet in their home in England, and had taken out the box with the doll in it. And I had included a card with one of my drawings on it, with a fan letter on it. And she picked up this card and she said, 'This is who I want to do my book cover.' Because they had already done multiple attempts with photographs, but she hadn't liked any of them."

After almost 20 years working on Gene, Odom once again began feeling, as he did about his editorial illustration career, that he was starting to repeat himself, and announced Gene Marshall's retirement and move to Italy. "I'm good for about 20 years on something and then I start looking around for something else to do. Same thing with my illustration career, I did it for 20 years and then I stopped and did Gene."

But Gene Marshall refuses to stay in retirement, and as recently as 2013, Odom was back on the road promoting new editions of the line. His private collection of dolls, which quickly outgrew the space he could allot to it in his home, now resides at the University of Cincinnati College of Design Architecture Art and Planning. "As a designer, I try to keep two as a reference for archival purposes, but the storage gets

out of control. At the University, I have access to any dolls I might need to work with.”

THE SECRETS GARDEN PAINTINGS

As Gene Marshall took less of a starring role in his life, she was replaced by another growing interest. Odom had always enjoyed oil painting and had produced a number of personal paintings for his own enjoyment over the years.

“I had been painting for myself, oil paintings, for a while whenever I possibly could. And I just decided that that was going to be what I was going to focus on for a while. And I started painting like crazy. And I started painting objects that looked like people. That was not much of a stretch from what I had been doing with Gene.”

Eventually, he began creating paintings based on his growing collection of porcelain Civil War-era dolls. While on the doll show circuit he had become fascinated by these frail, pale objects. His new paintings were begun in service to both an aesthetic and a soon-realized emotional need.

“These China dolls were used in the Civil War to smuggle drugs in the heads, for the troops. That was the way they could get quinine to the troops in areas that were cut off with a barricade. And they would put them in these dolls. And I started getting interested in how they were done as objects for children. The thing about dolls I love is that they are *us* telling children, ‘This is who we are, and this is what we are about.’ And of course, they’re *not*. They’re stylized representations of fashion drawings. Back then, if you were skinny you were either sick or you were poor. Skinny was not good. So my mom died and I wanted to do a portrait of her and I couldn’t bring myself to do it, I just thought Mel, you’re not going to get through this, you’ll find a reason to not finish this. So I did a portrait of a doll holding her Christmas corsage in its lap. Surrounded by skeletons. Cartoon skeletons.

“These were my mourning paintings. I had lost so many friends. I had lost both my parents. I didn’t know how to express that. So I did these portraits of dolls from the Civil War that I’d always marveled had survived this horrible hideous war during which 900,000 people had died. These fragile things had managed to survive. They were the ghosts and they became my way of expressing myself for the time being. It felt right. It felt like what I should be doing. I started painting. I loved it. I would be in ‘the zone’ when I’d be painting. I would forget to eat.”

Odom has continued to focus on his oil painting and has exhibited in an increasing number of group and solo shows, most recently mounting a solo show entitled *Secrets Garden* at Portraits, Inc. in New York City.

PROVIDING INSPIRATION

One interesting turn to Odom’s editorial illustration career was his rediscovery by a growing number of contemporary fashionistas. Over the last couple of years, Odom’s work has served as the inspiration for three different fashion layouts, including the Japanese edition of *Men’s Vogue*, *Glam*, a fashion magazine published in Malaysia, and *Candy*, which

Odom describes as “a *Vogue* magazine for transsexuals. It’s the most beautifully produced magazine I’ve ever seen in my life.”

Odom was invited to art direct the photo shoot for *Men’s Vogue*. “It was a little surreal, recognizing that the work had been here long enough that it had become new again, and was being presented in this very stylized and very high end way.”

Looking back at a 40-year career that is still clearly ongoing, Odom sounds a bit wistful, while still firmly declaring his intention to enjoy the current iteration of his creative life. Appreciation of the good fortune with which he has been blessed, is mixed with a sense of the transformation that the losses he has experienced have wrought upon him.

“I feel like Colette sometimes, speaking of the friends and artists who are gone, the last survivor of an era. But *so* many of my illustrator friends died, so many that I don’t want to start a list.”

One is convinced that Odom will persist as a vibrant artistic presence for many years to come, with not a single concession on display. He is happily married to his longtime partner Charles Saputo, and he meets new friends with boundless joy and energy. His lectures and presentations to students, collectors, and fans are animated, open and unerringly honest. One is tempted to describe him as “irrepressible,” or possibly as a “survivor”. But those are trite terms, neither of which would do justice. In fact, attempting to find a label for him is most likely a hopeless task to begin with. For whenever one might think they finally have him defined, he pivots and begins a transformation, an evolution into something else entirely. The only thing one can count on, is that it will be something wonderful. 🍷

— Bradford R. Hamann, 2016

Bradford R. Hamann has a BFA in Illustration from Parsons School of Design, and an MFA in Graphic Design from Marywood University. He is currently an Associate Professor of Art, and Chair of the Art Department at Eastern New Mexico University, in Portales, NM.

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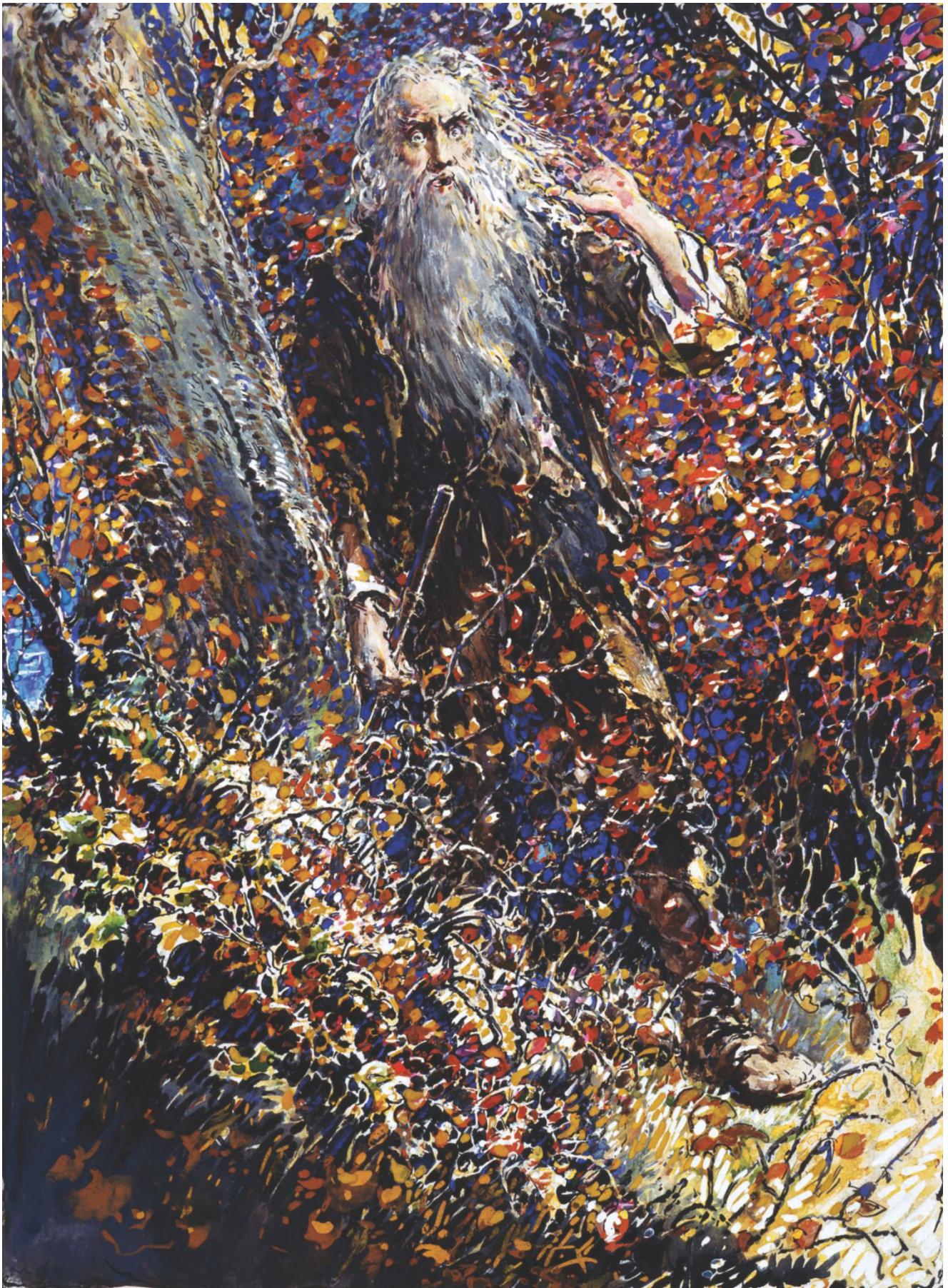
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Book illustration for *Rip Van Winkle*, 1925. Gouache on board. Photo courtesy of The Brandywine River Museum, Caroline Gussmann Keller Fund

ERIC PAPE

MASTER OF THE PAGEANT

by Dr. Gregory L. Conn

The breadth and significance of the artistic accomplishments of Frederic Louis Moritz Pape is generally not well recognized today by those who appreciate the illustrator's art. Better known by the nickname Eric that he embraced, (given to him by his family to differentiate him from his identically named father), he was a versatile American artist, teacher, book, newspaper, and magazine illustrator, and theatrical designer at the beginning half of the last century. A precociously talented youth, Pape built early critical success at the all-important Paris Salons of the 1890s into an artistic career underpinned as head of one of the largest and most popular American art schools of his time. An intimate of prominent industrialists, writers, actors, and politicians, his prodigious output of art was widely exhibited and lauded in Europe and America, and his activities outside the confines of his art were extensively covered in the national press. Sadly, after a stroke on a New York street struck him down in 1938, the once prominent and celebrated American artist and his accomplishments faded rapidly from memory to anonymity. Pape had maintained possession of the vast majority of his life's work during his lifetime, both fine art and many hundreds of illustrations, and the complete contents of his extensive studios remained unseen by the public for the next seven decades. His studio contents have only recently become available for renewed study and appreciation.

PAPE IN SAN FRANCISCO

Eric Pape was the first of three boys born to German immigrant parents Frederick Pape and Maria Christine Pape. Their families had emigrated from the Hanover region of Germany to California after the Gold Rush of 1849 initiated a dramatic population expansion in the territory. They met and married in the German community of San Francisco, the gateway to the gold fields, and the first major city on America's West Coast. Eric was born to the Papes in 1870, followed a year later by brother Alexander William, and by August Hilmer in 1873. Unlike his younger brothers, firstborn Eric was not a healthy child, and was initially not expected to live, requiring constant, dedicated care from his mother. Eric, however, inherited all the inspiration and artistic temperament in the Pape family, demonstrating at an early age talents for music and drawing, while his two young brothers proved to be rugged sportsmen in the mold of their father, eventually becoming notable local and national champions in aquatic sports (Alex) and target shooting (August). With music studies beginning at age eight, the Pape family harbored hopes that young Eric would eventually become a virtuoso classical violinist. They had placed him under the tutelage of noted musical director and conductor Hermann Brandt (himself a child prodigy, playing in solo concerts when only ten years old, and at 14 in philharmonic concerts in Leipzig, becoming



Swimming Hole. Study for Emil Carlsen, 1886 (age 16)

Concert Master at the German Theater at Prague and first violinist in Ardditti's orchestra for opera star Adelina Patti). The family's hopes seemed to be fulfilled when Eric, at the age of 16, became the youngest member of the San Francisco Philharmonic under conductor Brandt. Brandt was, however, reported to be inconsolable when his plans for his young protégé were eventually foiled. Although Eric continued to play violin privately and publicly throughout his life, including with his first wife Alice, a bass violist and pianist, he turned the professional focus of his life instead to the graphic arts. A natural and sophisticated untutored ability in drawing had been noted by his teachers as a child, and these innate skills

were intensified and refined by lessons he began at the San Francisco School of Design under noted Danish impressionist painter Emil Carlsen. With Carlsen's guidance, Pape rapidly progressed, and while still a teenager he was publishing accomplished professional drawings in prominent West Coast publications like *Overland Monthly*. Impressionist landscapes executed by Pape in his teens under the guidance of Carlsen have the composition, color balance, and brushwork of a mature artist. Pape developed technique, artistic predilections and tendencies very early in life, and he maintained these into his maturity. Despite later study with a variety of the most notable French masters of the time, Pape always attributed

his successes to his early studies with Carlsen, and the lasting stylistic influences of his first teacher are apparent in his art. He made the decision in 1888, upon the urging of Carlsen, to broaden his perspectives and experiences, and at the age of 18, to leave to continue his studies and establish himself in France. At the time the acknowledged center for art in the Western world, Pape intended to obtain entrance to the most prestigious art school of the time, the École des Beaux-Arts in Paris, and validate himself as an artist of merit in the eyes of the critical audiences in the Paris art world.

PAPE IN PARIS

In the late 19th century, Paris was recognized internationally as the center of Western artistic endeavor, with the city's concentration of art schools, museums, critics, writers, and exhibitions attracting artists from around the world. American artists were equally attracted and compelled to travel to study and work in Paris in order to establish their credentials and forge reputations in competition with the French academic artists whose works dominated the critical art dialogue of the times. The approach for the aspiring students was to compete for acceptance into the prestigious government-sponsored École des Beaux-Arts, often after intense preparatory studies in the many private academies and studios operated by noted French artists with established reputations. Pape started the long voyage in late 1887 from San Francisco to Paris with a group of other young West Coast art students including Guy Rose, James Harwood, and Frederick Marvin. The

four young artists, or "The Four Scars of the West" as they called themselves, traveled to France by steamship from New York. Pape immediately began studies at the prestigious and popular Académie Julian in preparation for application to the École des Beaux-Arts.

One stereotype of young artists in Paris at the time is as impecunious bohemian garrett-dwellers struggling for existence and agonizing over their next meal. Pape was certainly not characteristic in this sense. His parents, although not wealthy (his father owned a tavern and cigar import business), had been successful enough to provide for their three children so that they could exercise their ambitions as gentlemen, whether in art or sport. Pape admitted in an interview later in his life that he had never had to struggle or suffer for his art—it came to him naturally, and he was able to focus all his efforts on his work, without any real practical considerations. This freedom certainly contributed to the sheer volume of his output and accomplishments during his lifetime. Pape traveled extensively during his time as a student in Europe to France, England and Germany, and in the summer Pape spent time drawing and painting at the art colonies outside Paris in Barbizon and Giverny. In addition to academic contacts, Pape met many prominent figures in the arts as a student in Paris, with whom he kept in touch through the years, such as the noted art teacher and member of the Ashcan School, Robert Henri.

His multiple masters at Académie Julian included a group of prominent Orientalists: Gustave Boulanger; Jean-Joseph



UNDER THE SILK

Frank E. Schoonover

Oil on canvas; 25" x 30"; 1920

Ladies Home Journal Magazine 7/1920

954 in the Catalogue Raisonné

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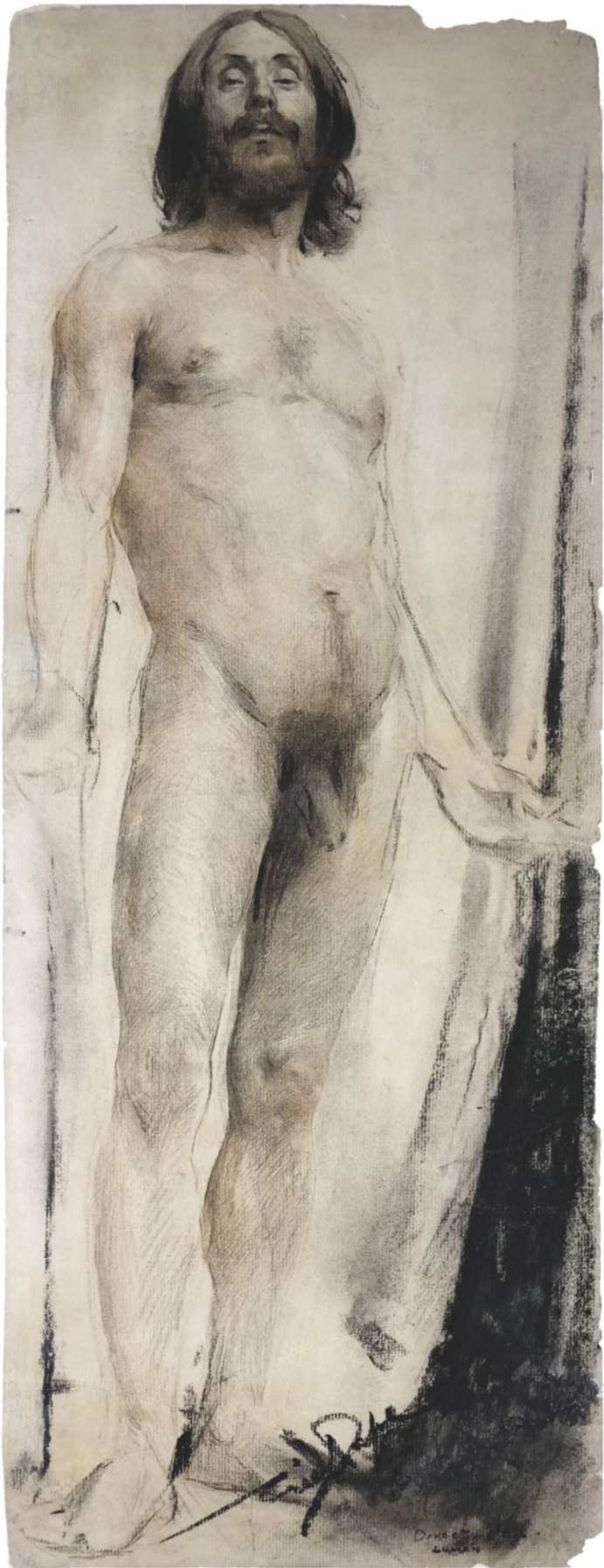


Figure study, Doucet Class, Academie Julian, Paris, 1888



Figure study, Paris, 1888



Figure study, Paris, 1888

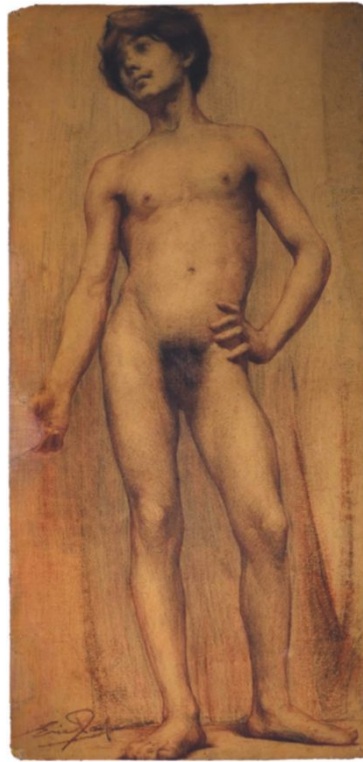


Figure study, Paris, 1888

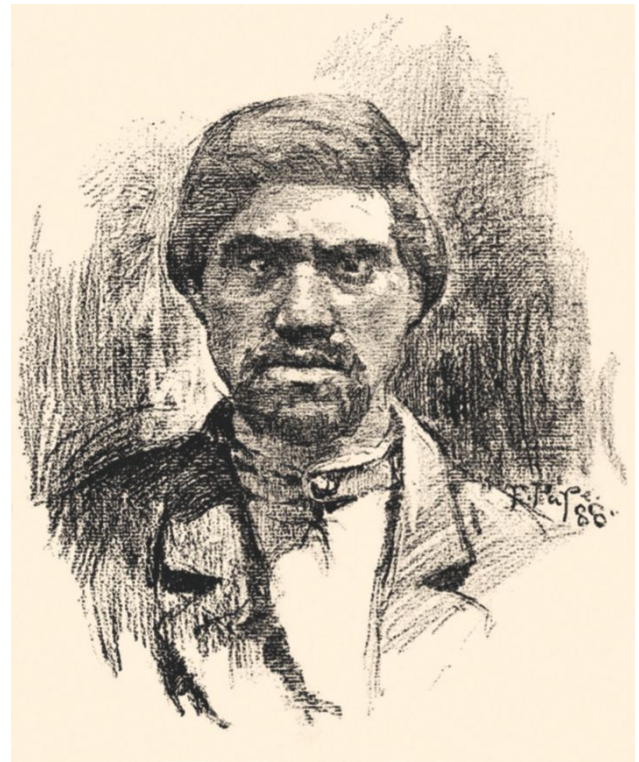


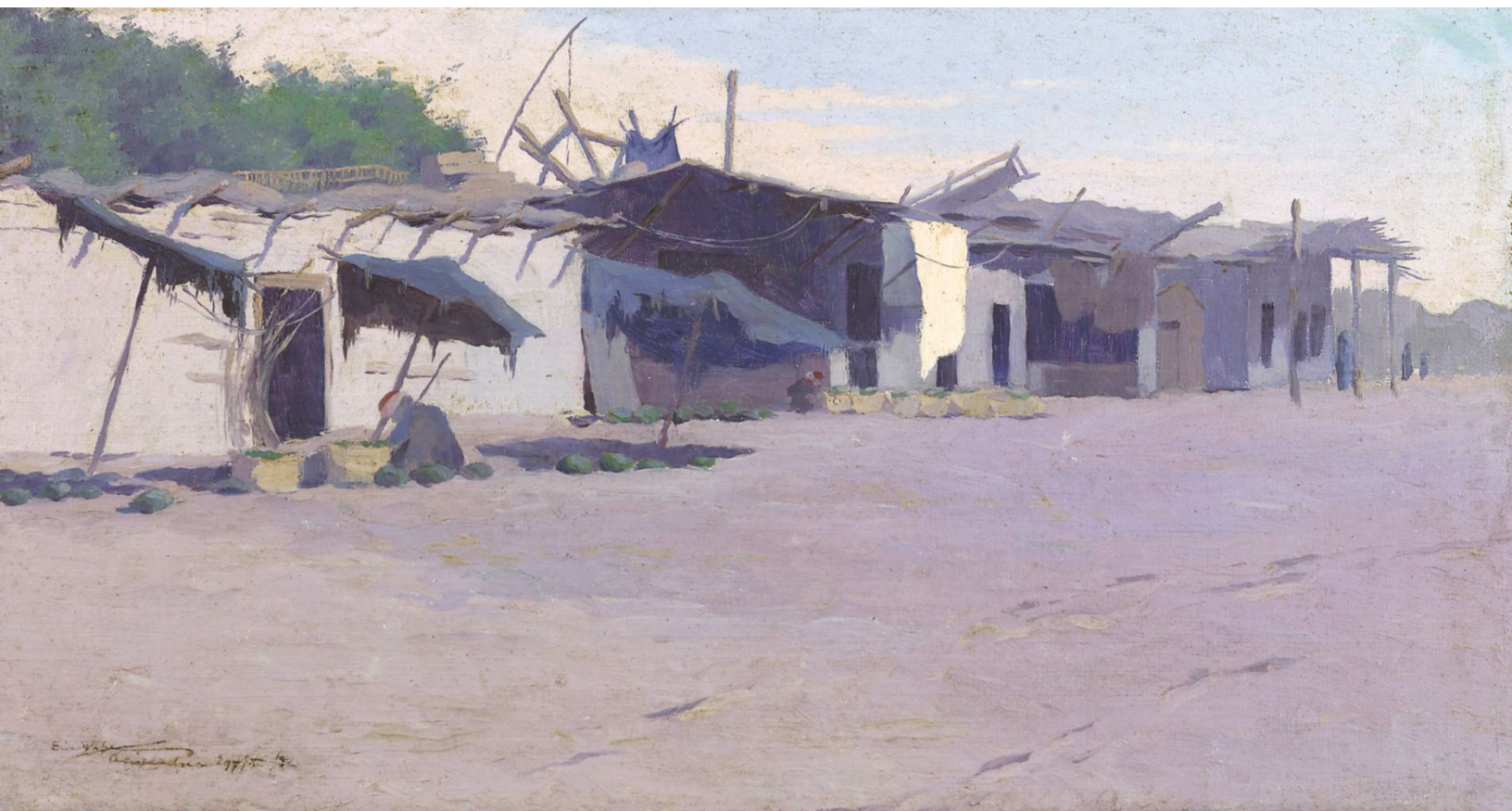
Illustration for *Overland Monthly*, 1888

Benjamin-Constant; Jules Joseph Lefebvre, who insisted on absolute precision in life drawing, and focused on a romanticized, idealized realism in his female nudes; Paul-Louis Delance, a history painter with a nostalgic, sentimentalist approach; Joseph Blanc, a history and mythology painter; and Henri Lucien Doucet. Within a short period, the young prodigy obtained entrance to the École des Beaux-Arts, his composition for the competitive examination being ranked third among several hundred applicants. Here he studied primarily under Jean-Paul Laurens, a history painter and a technical master with an extremely realistic technique and theatrical composition style, and Jean-Léon Gérôme, the epitome of French academic painting at the time, focusing on historical, mythological, and Orientalist works. Pape was highly influenced by his time and teachers at Julian and the École, the young student receiving much praise from his masters (Benjamin-Constant stated that his drawing technique was as correct as that of Da Vinci). Many of his student drawings and paintings still exist, and are typical of the French academic focus on exacting figural accuracy. Pape displayed a series of his early French academy works in the main studio of his art school as examples for his students to emulate. Consideration of the interests and attitudes of his French teachers reflects on Pape in the conceptualization of his art more than it does on the technical aspects (although works throughout his career often demonstrate a clear influence of his French masters exacting technical and realist approaches on his romanticized works). Pape remained fascinated by the historical, the fantastic, and exotic foreign subjects promoted by his Orientalist teachers in his work throughout his life,

but often incorporated the looser, softer, more impressionist technique for his compositions learned with his first teacher Carlsen, which he explored more as he aged.

PAPE IN EGYPT

Under his teacher's influence in Paris, Pape became fascinated by the Orient, and specifically Egypt, as a subject for exploration. At the time, travel did not involve the automobile or airplane, but the horse, trains, and sailing ships (often with actual sails), and the far away Orient was considered the region directly south of Europe from Morocco to India, in essence the Arabic world. The purported exotic splendor of perfumed Arab harems, with half-naked young women garbed in wildly colored rare silks splayed over divans on multi-hued carpets, held the imagination of the common man and stimulated the artistic intellect in the conservative Europe of the time. Urged on by his teachers, Pape traveled to Egypt to gain experience and insight in depicting these exotic subjects and environs, which would have a lasting effect on his career. Pape made an 18 month trip to explore Alexandria, Cairo, the Nile cataracts, the Pyramids, Damascus, and Constantinople soon after a short visit to his rural familial homeland in Germany. The surviving works from his brief trip to Germany encompass mainly the requisite simple peasant portraits and landscape drawings a la early Van Gogh, and rustic rural interiors in oil. In Egypt he rented the same studio space previously used by John Singer Sargent, located in the garden of a collector of antiques and other rarities. During this time in Egypt, Pape was accompanied by an Egyptian native, with whom he traveled along the Nile, and visited the Sahara desert. For nine



Huts in Alexandria, 1890

months Pape traveled by camel, sleeping under the moonlit shadows of the great pyramids and the stars. Pape visited many Egyptian nomadic communities, where he studied their tents and shelters and the vast space of the desert landscape, often sleeping in the desert with the saddle as a pillow. His subjects were native people in normal dress, Arabs and Jews, Nile landscapes, mosques and village streets, and over all, the pyramids and the Sphinx. He camped near the pyramids for long periods, and went so far as to sleep on top of the Great Pyramid, tying himself with ropes so he would not fall. He shot jackals near his camp in the night. Pape was so fascinated with the ancient culture, history, and its mysteries that one of his companions, noted American artist Walter Launt Palmer, visiting Pape in Egypt and impressed by his infatuation for all things Egyptian, wrote a science fiction/fantasy story published in *Scribner's* magazine based on a character inspired by Pape and his Egyptian adventures, "The Mantle of Osiris." The autobiographical story of an art student from Paris named Theodore Pope, it described the adventures of Pope as he uncovered the mystical meaning of an ancient Egyptian artifact.

The body of work Pape generated in Egypt proved to be



Bas Relief of Alice Monroe, 1892

the foundation for all his future success, as it established his reputation in French art circles, and this affirmation could be used to build a career in the still provincial world of American Art. Auguste Rodin, the great French sculptor who knew Pape and his work in Paris (Pape produced a bas-relief sculpture of his future wife Alice that received the silver medal at the Salon Champs de Mars in 1893), went so far as to dedicate one of his own sculptures titled "The Modern Sphinx" to Pape in recognition of his interest and success in Egypt. This was one of Pape's cherished possessions throughout his life; he had photographs taken in his studio with him contemplating the Rodin Sphinx. Much of the work Pape executed in Egypt focused on

accurately capturing and communicating the strange color palettes he observed in the Egyptian landscape engendered under the merciless saturated daytime sun or the brilliant Egyptian moonlight. News articles reviewing the Paris Salon commented on the powerful and subtle use of color in his works. His most admired and popular later artworks continued to show the mastery of complex and unusual color balances that he used to communicate the drama, beauty, or mystery of his subjects.

PAPE AND THE SALON

Essential to the aspiring artist's future success in the 1890s was recognition from the Parisian art establishment in the form of the Paris Salon. Annual Salons showcased thousands of paintings installed from floor to ceiling in spacious galleries, and were viewed and commented on both by colleagues, critics, and hordes of public visitors. Admission to the Salon was essential for success, and artists fiercely competed for acceptance, hoping to gain both prominent exposure for their work and possibly a valuable prize, which could insure reputation and future security. Rejection from exhibition at the Salon was a severe blow. In Paris, an artist was judged according to a high standard, competing for attention against a plethora of the most talented individuals, and receiving intense and often biased criticism in the French press. The fates and careers of these young men and women were in the hands of juries of established masters, and to forward thinking aspirants the conservative preferences of the process and juries often rankled. Pape had no such challenges with the Salon; his work was immediately readily accepted and applauded, his subjects and style fitting perfectly with the artistic sentiments of the time. This artistic orthodoxy



The Spinner of Zeven, 1890

however placed him in the fast receding past of the rapidly changing art world of the late 1890s, as the bourgeois traditional attitudes his art embodied and embraced were to be soon challenged and superseded by radical changes in the conception and popularity of what the public considered as art. Soon the realist, romantic, and symbolist style and subjects for art taught at the École in the time of Pape would give way to a swelling revolution of -isms and abstraction resulting in the eventual dominance of deconvoluted types of art. In the 1930s, Pape would decry much of the work of the popular modern artists of his time as the products of the academically untutored. His early study and embrace of impressionism with Carlsen would, however, help

Pape and his art remain vital and approachable in the turbulent art world of the first half of the 20th century.

Pape's time at Julien and the École des Beaux-Arts was relatively short, with his first picture being accepted to the Salon Champs de Mars in 1890, less than two years after his arrival in Paris. Titled "The Spinner of Zeven," the work was completed during a nine month trip to the peasant country in Germany. This marked an important milestone in the young artist's career, a critical confirmation by the French art



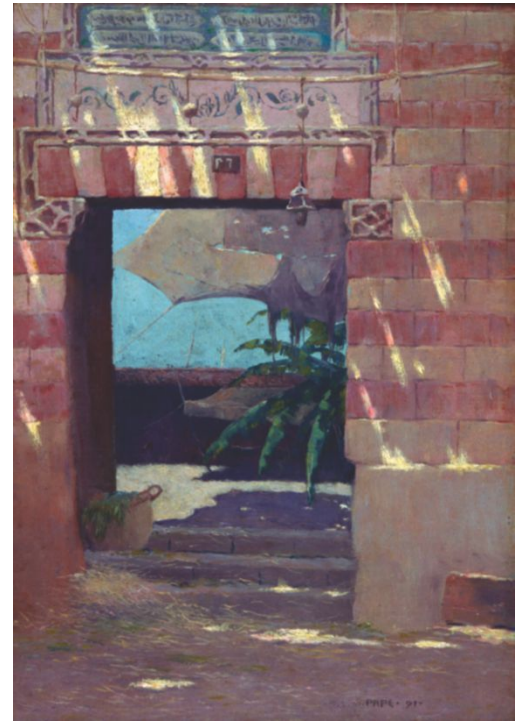
Alice Monroe, A Paris Art Student, Veiled, 1893



Chanson du Matin, 1890



Interior of the Mosque at Kait-Beyan Cairo, 1890



Sun Dappled Entrance, 1891. Photo Spencer Museum of Art

establishment at the age of 20. The original work is believed destroyed in the great fires that ravaged San Francisco after the earthquake of 1906, where all four of the homes of the Pape family in that city were devastated, although there remains a black and white print in the Salon catalog. While impossible to judge if the work incorporated the subtle and sophisticated color balance and rendering that Pape later became known for, the composition does not seem particularly challenging or inspired in subject matter or composition today. One must remember a major criticism of the art establishment in France at the time was its basic conservatism, and Pape certainly chose a subject for his first Salon work not designed to ruffle French critical feathers.

Pape returned to the Salon in 1892 with four works in oil and watercolor titled *Chanson du Matin* (a young Arab girl singing), a landscape, *Sur La Seine*, the *Interior of the Mosque at Kait-Beyan Cairo*, and *Enigme*. His development in Egypt had been impressive, with his work showing maturity, elegance, sophistication, and sensitivity. In 1893, he returned again with multiple works, including a single oil, his most impressive to date, an 8 x 11 foot expansive work titled *The Two Great Eras*, depicting the Virgin and Child resting in camp on their journey at the foot of the Great Sphinx by moonlight. This piece placed Pape clearly at the feet of his historical, symbolist, and Orientalist masters, and was one of the two most discussed works in oil at that year's Salon, receiving numerous and uniformly positive reviews in the French press. Images were reproduced in journals, and Pape exhibited the piece over the years (despite its vast size), shipping it to his home in Boston, where he kept the huge work in his home mounted on a pedestal stretching across the entire living space. This piece is only known today through photographs and prints, as the

original, when recovered from storage in the 1990s, was found to require extensive and prohibitively expensive restoration and shipping costs in order to be sold, and was therefore sadly discarded. Pape also had five watercolor portraits from Egypt on exhibition at the Salon. Pape returned to exhibit at the Salon numerous times, for example in 1897 having the 16 works he submitted all accepted. He was asked to choose only eight for display, as there was no room for all 16—a distinct honor. Pape had thus, in just a few years, scaled the heights and received the critical acclaim from the French art establishment that was so important for a young artist embarking on his commercial career, and it proved him in good stead as he built his future back in the United States.

PAPE AND THE CENTURY

While still living in Paris in the early 1890s, Pape began his long career as a magazine and book illustrator working for *The Century* magazine. In the days before radio, essentially all education, entertainment, and communication was done in print, and in a mostly agrarian nation like the United States, where the majority of the population lived outside cities, newspaper and magazine publishing were major industries. *The Century*, edited at the time by Richard Watson Gilder, was a monthly “pulp” magazine (in the sense that it was printed on pulp paper, not that it printed hard-boiled detective stories) of the time, approximately 150 pages per issue focused on high quality articles on a variety of subjects—history, fiction, science, music, art, and poetry. Contributors included famous authors, intellectuals, and prominent citizens. In the days when photography was a primitive affair, yielding low contrast, flat, and blandly composed images, *The Century* employed a stable of the finest illustrators to provide engaging art to enhance read-



The Bridge at Corte, *Life of Napoleon Bonaparte*, 1895. Photo courtesy Library of Congress



Portrait of Eleanora Duse for *The Century*, 1895

er's experiences, including Andre Castaigne, Charles Dana Gibson, Howard Pyle, Joseph Pennell, and a host of others. *The Century* was always looking for skilled artists who could rapidly fill commissions to keep the monthly issues in the post on time, and the young Pape, who had been garnering recognition in the newspapers, came to their attention. His first works included a wide variety of subjects, including personality portraits of the famous, like actress Eleonora Duse; inventor of chloroform, Sir John Simpson; actor Tommaso Salvini; and composer Anton Rubenstein; all black and white pen and ink or charcoal/pencil drawings from photographs. He was also tasked with creating detailed illustrations from photographs for current interest stories like "Fishing in the Bering Sea," or "Across Asia on a Bicycle." And Pape received several commissions to create illustrations for short story fiction including "Azelle" by Kate Chopin and "Balcony Stories" by Grace King. Although a difficult task for an illustrator to stand out amongst the powerful group employed by *The Century*, Pape's illustrations had the meticulousness and sufficient creativity to impress Gilder. Playing upon Pape's French locale and experiences, he received an assignment providing illustrations for the important multi-year serial edition of William Sloane's "Life of Napoleon Bonaparte." The serial was subsequently compiled and published in a four volume deluxe edition with both color and black and white illustrations. *The Century* previously had great success with another long historical serial related to the American Civil War, so this commission was a prominent one. The other illustrators chosen for the task included Andre Castaigne, Louis Loeb, George Wright, Otto Bacher, and others. Pape produced over 30 pen and ink, watercolor, and oil works for the serial,

including portraits, landscapes, and battle scenes, ranging all the way from a drawing of Napoleon's baptismal fountain to one of the bed he died on. The landscapes were incredibly detailed large scale works which retained their expressiveness when reduced to half page size for publication (several are currently held in the Library of Congress). The battle scenes, prepared as watercolors but reproduced in black and white, were composed with a perspective, accuracy, vibrancy, and realism to powerfully communicate the action in a manner Howard Pyle might have been satisfied with. The portraits, some drawn from old etchings, ranged in quality from evocative to routine, depending upon the source material. Overall, the series was considered a success for Pape, many of the works were exhibited, and he began to be referred to in the press as a "Century Man."

The attention that Pape received for his work on the biography of Napoleon attracted interest from *Century* competitors, and none was more competitive than *The Cosmopolitan*, edited by John Brisben Walker. Not the glossy photo driven women's sex advice and style magazine of today, *The Cosmopolitan* of the late 1890s focused on the same high quality subjects and audience as *The Century*. Although Pape continued to illustrate for *The Century* (for example, "All My Sad Captains" by Sarah Orne Jewett, 1895), in 1896 he accepted a variety of commissions to bring his skills to *The Cosmopolitan* from Walker. The commissions at *Cosmopolitan* were more literary; illustrations for "Hilda Strafford" by Beatrice Harraden, "The Ballad of the Tower" by Katarina Trask (a soon to be archetypal romantic fantasy image of a knight in armor marked an enduring change for Pape, and is hard to recognize compared to his earlier academic works), and a series of watercolors for "The Charm" by Sir Walter Besant, elegant and affected compositions for the satin gown and powdered wig drawing room play. However, the important commission for Pape at *The Cosmopolitan* was to provide all 35 illustrations in watercolor and pen and ink for Brisben Walker's own serial publication of his "Mohammed: Building



Napoleon's Baptismal Font. Illustration for *The Century*, 1894

of an Empire." Pape's familiarity with Arabic culture was the driving force for the choice, and Walker chose well. While the location of the original watercolor illustrations is unknown today, it is thought that *Cosmopolitan* maintained ownership of the watercolors, as they sponsored exhibitions of them after the publication of the serial. For some very early commissions, Pape did not or could not negotiate with the publishers to keep the ownership of his illustrations, as he later did with



Across Asia on a Bicycle. Illustration for *The Century*, 1894. Photo courtesy Library of Congress



The Last Soldier, 1891. Photo courtesy The Crane Collection, Cape Ann, MA

all his works. His early *Century* drawings were advertised for sale by *The Century* after publication. The printed black and white images from “Mohammed” convey a dramatic shift for Pape from his academic Salon pieces. Although similar emotional content was expressed in more realist academic works like *The Last Soldier*, in “Mohammed” Pape has loosened the strictures of exacting realism for a greater technical freedom focusing on compositional structure to convey movement, feeling and emotion. This change is of course partly dependent upon the needs of the medium; to properly illustrate a story of war and religious fervor, visions and exaltation, the primary illustrative goal is powerful emotive communication with the viewer. The titles of the works are as evocative as the works themselves: *Mohammed’s Aerial Journey to Jerusalem*, *Azkael the Angel of Death*, *The Beheading of Abu Jahl*, *Mohammed Addressing the People*, etc. This freer, looser style Pape was adopting was just as popular with the American public as his academic works had been with the French critics. The success of the illustrations for *The Cosmopolitan* no doubt influenced his choice to be the illustrator for his next major commission, nearly 300 illustrations for the multi-volume edition of *The Fair God* by General Lew Wallace, published by Houghton Mifflin in 1898. An appropriate quote relating to the Pape we see developing as an illustrator, by Regina Armstrong: “The romantic, archaic, and medieval are attractive to him, the sumptuous, the Oriental and the pageantry of barbaric splendor he can revel in.”

ERIC AND ALICE, NORTH SHORE ARTISTS

Eric Pape married Miss Alice Monroe, daughter of Professor Louis B. Monroe, dean of the Boston School of Oratory, in Cathedral Grove, a forest glade in Dublin, New Hampshire, 2 p.m., Thursday, August 16, 1894. Her sister was married to sculptor George Grey Barnard at 3 p.m. in the same glade. Their altar was a large rock, a favorite meditation spot for the old elocution teacher, and the place from which he wished to see his daughters married. Pape painted an oil sketch of the forest glade as a memorial. Eric had met Alice in the expatriate art community of Paris, where she was also studying. He drew her as a student, noting she was the first prize winner for drawing at her studio. He created a prize winning bas-relief of her for the Paris Salon. And he went so far as to have himself inserted into one of her family photographs through a double exposure, placing himself sitting at her feet gazing up towards her. Their marriage was viewed by many as a storybook affair. Pape had returned from Paris to San Francisco in 1893, having conquered the Paris art establishment, and was described in the press as no longer the youth of “...spare build and pale face. After five years he has returned a broad shouldered and clear-eyed young man, speaking French like a native.” Alice, based on newspaper accounts and photographs, was tall, 5’10” at a time when most women were much shorter, very beautiful, slim, elegant, artistic, and educated, having spent 6 years in Paris and Switzerland. She had a taste for the current fashion in French gowns. And she was Eric’s mate in all

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Artwork by Tom Lovell, 1954



Alice Monroe, undated



Alice Monroe wedding photo, 1894



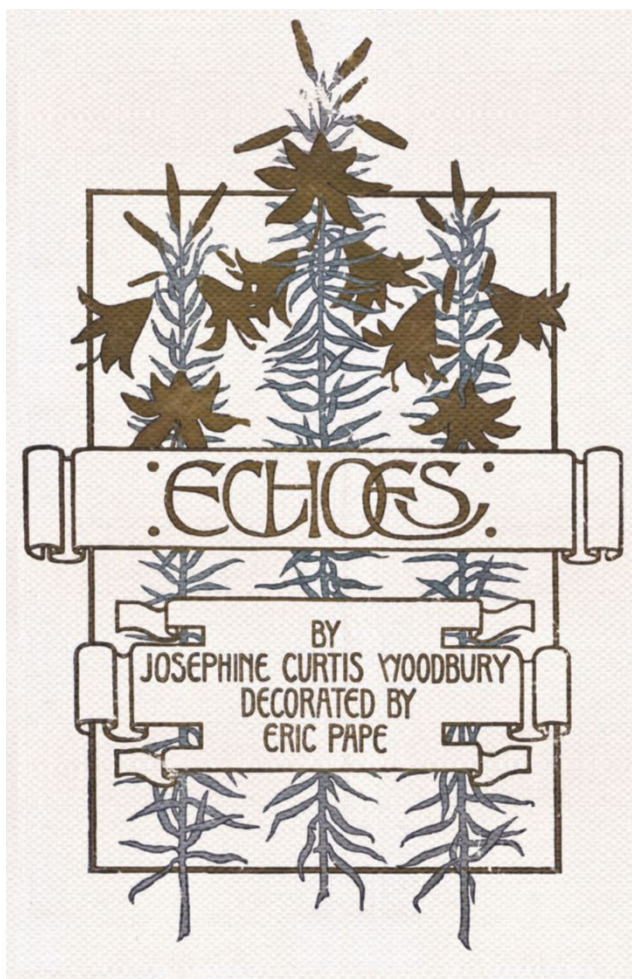
Alice Monroe Pape, undated

senses, helping him found and build one of the most successful art schools of the time, impressing the social sphere they inhabited with her talent and beauty. To the public it seemed like a fairy tale match for the artist, and published interviews commented that Pape's life seemed to mirror the romantic stories and images of his work. However, unlike those story-book romances Eric spent so much of his life with imagining and painting, his life with Alice was unfortunately not to fade into a blissful happily ever after. The Papes lived 15 years as a romantic pair, until the untimely death of Alice in May, 1911, at the young age of 32, leaving behind her husband and a single child, Moritz Eric Pape, just 8 years old. After her death, their son was taken and cared for by their friends the Hammonds. Moritz subsequently stayed with the Pape family in San Francisco, graduating high school there. John Hays Hammond, the wealthy mining engineer and politician, a close friend of Pape, later found employment for Moritz with one of his companies in the West as an accountant.

PAPE IN PEN AND INK

The public and the critics recognized Pape's skill with the brush from his academic work in Paris; they soon realized he had another trump suit in his hand as he took up the pen to execute his work in black and white for the magazines. Soon after his art began to appear in *The Century*, critical reviewers labeled him one of the top pen and ink artists of the period. This status was particularly solidified by my favorite set of pen and ink studies by Pape, the publication in 1897 of *Echoes*, a rare volume by Josephine Curtis Woodbury, one of the founding members of the Church of Christian Science. Pape illustrated the volume with 35 powerful full page works, including the cover illustration in tinted gold leaf. The Papes

knew Woodbury, a wealthy woman, and stayed in her home for a time when they first moved to Boston from New York, participating with her in charity events. So this beautiful set of line drawings, probably his finest, and which Pape certainly exerted himself on, may have been a thank you to their friend for her hospitality. Woodbury was one of the first adherents to the Church of Christian Science, and *Echoes*, a set of poems based on her travels to Europe, was the second work illustrated by Pape for her. The first was a single poem, titled *The Wonder in Heaven*, self-published in pamphlet form, and illustrated in pen and ink with calligraphy by Pape. The Church has been kindly accommodating and allowed me to view and photograph what may be the only remaining copy of this century-old pamphlet in the personal papers of Mary Baker Eddy, the acknowledged founder of the Christian Science religion. The Church subsequently ex-communicated Woodbury, and after a headline grabbing lawsuit, at which the Papes were witnesses, she wrote a sequel, titled *The War in Heaven*, unillustrated. The drawings for *Echoes* span a gamut of subjects to match the poems, from the jocular but meticulous *An Episode in Turkey* to joyful, exuberant but elegant florals like *Class Ode* to the many overtly spiritual and astonishingly detailed works like *From Cross To Crown*. Alice Pape contributes a set of elaborately designed capitals for each poem. Overall a masterful demonstration of the power, subtlety, and skill of Pape with the pen, and a very rare edition well worth searching out. We also see in this work again the strong theme of spirituality first observed in *The Two Great Eras*. Pape, obviously a sincerely religious man, painted many scenes during his lifetime with deep spiritual content, often involving angels appearing as guides to humanity. This other side of his artistic coin that reflects his essentially moral and conservative character is that



Book cover illustration for *Echoes*, 1896



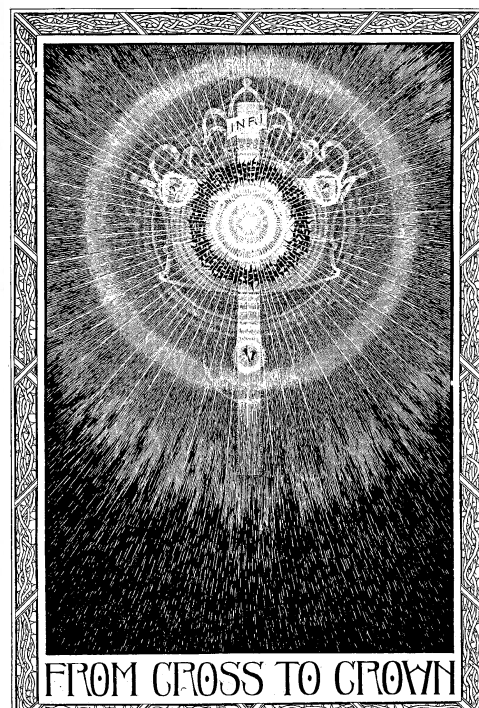
Illustration for *The Wonder in Heaven*, 1896



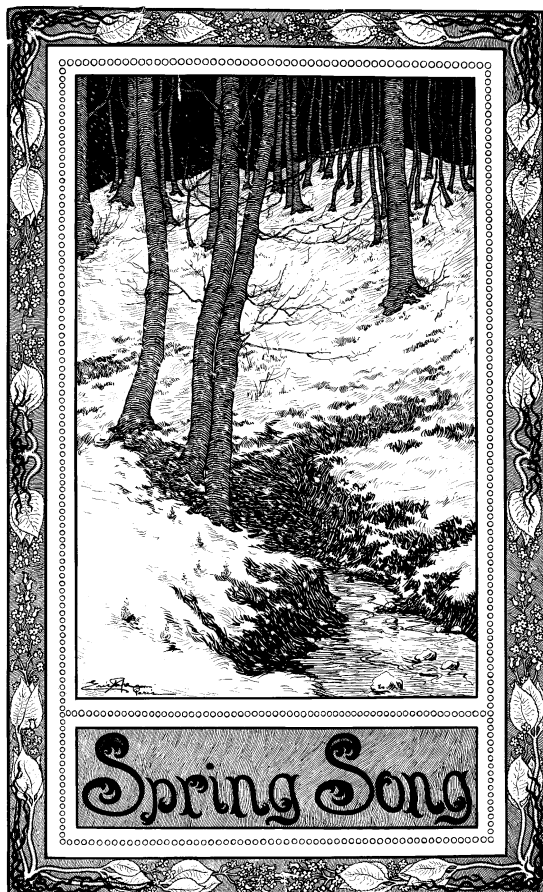
Book illustration for *Echoes*, 1896



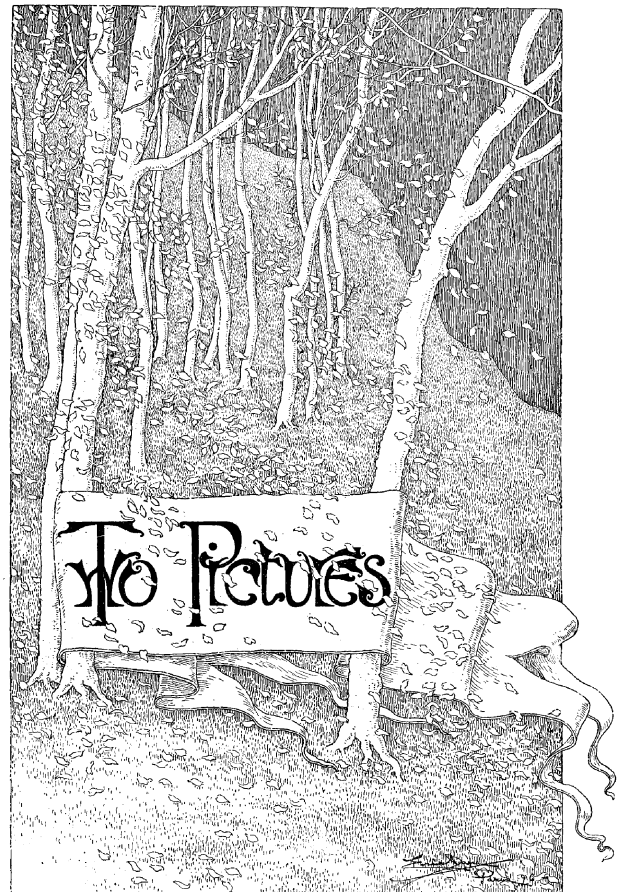
Book illustration for *Echoes*, 1896



Book illustration for *Echoes*, 1896



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Book illustration for *Echoes*, 1896



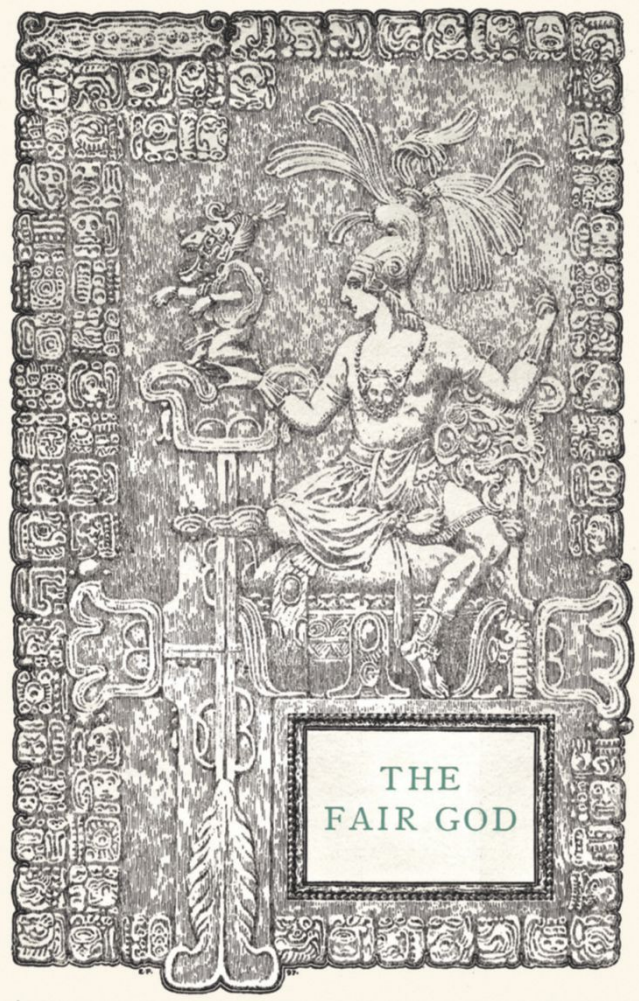
Book illustration for *Echoes*, 1896

although he depicted barbarism and battle, and painted many nudes, his work was never what one would consider profane or sensationalist. Pape, of course, was not done with the pen quite yet after *Echoes*; his next summit was what most critics considered his greatest work as an illustrator, the many pen and ink, gouache, and oil illustrations he created for a new deluxe edition of *The Fair God*.

ERIC PAPE SCHOOL OF ART

Eric Pape initially settled in New York after his brief time overseas as he established his career as an illustrator for *The Century* and *The Cosmopolitan*. After his marriage in 1894 to Alice, the Papes continued on in New York, and were embraced into the social scene of the city. No doubt to be closer to her family and friends, Alice and Eric soon moved to Boston, where Eric briefly taught at the small Cowles Art School. Eric and Alice had plans along this line themselves, though, and within a year established their own art school, modeled along the lines of the Academie Julian in Paris, where students would initially focus on drawing and painting from the nude figure, then in costume. The school was similar to Julian also in that no entrance exam was necessary, and students at all levels of experience and skill were welcome. Using the considerable attention Pape had received in the press, his record in the Salons, and in the magazines, the school was an immediate success. It offered classes in drawing, painting, composition, etching, design, and various other skills valuable in obtaining employment in the publishing industry. In the years from 1898 to 1913, the school grew to teach over 200 students each season. In summer, the Papes would take students for classes in drawing and painting plein air landscapes and seascapes in the environs of their summer homes in Cape Ann. Another aspect that made the school popular was that women were as welcome as men, and there was a significant demand from female artists wishing to establish themselves in one of the few professional occupations outside the home socially acceptable to them at the time. Eric and Alice employed many of his best female students as teachers. Eric was a popular teacher: tall, handsome, and perfectly groomed. With his sophistication, breadth of knowledge, and bearing gained from study in Paris, he impressed many students. A perfect example is Erick Berry, born Allena Champlin. Her first art training was at the Eric Pape School in Boston, and Berry was so influenced by Eric that she later changed her first name to Erick. When she married Carroll Berry, the artist, in 1916, her pseudonym became complete. Berry wrote and/or illustrated close to 100 books for children.

The school had annual concours where the best work of the students from the season was displayed in exhibition for the public to view, and prizes were awarded; this popularized the school with the public. There are numerous published examples of the student work from the Eric Pape School of Art, and it is easy to see why the school was popular; there was a very high caliber of accomplishment in many of their students. Among the many noted alumni of the school was N.C. Wyeth, who later became the most prominent exponent of the



Book illustration for *The Fair God*, 1897

stylistic teachings of Howard Pyle and helped establish what is known as the Brandywine School. Pape in fact offered the talented Wyeth a position teaching at his school, which Wyeth initially declined, deciding to go on first to advanced study with the elder, and equally famous, Pyle. Pyle had established his own much smaller and more selective art school (just a dozen or so students) at about the same time as Pape, and other talented Pape alumni studying with Pyle urged Wyeth to join them. After settling in Annisquam, near the Pape summer home, artist George L. Noyes also began to work with Pape, who directed many young artists to his instruction (including N.C. Wyeth). A small list of the many, many alumni of the Eric Pape School of Art includes Clifford Ashley, Albert Thayer, Arthur Hammond, Boylston Dummer, Henry Jarvis Peck, Lester G. Hornby, Carl Nordstrom, R. E. Owen, Sidney M. Chase, and J.F. Kernan. The list is certainly not exhaustive of the many hundreds of successful artists who gained their first training under his example. The school in Boston continued to operate for a single season after the tragic death of Alice at her home, The Plains, in Manchester-By-The-Sea, May 17, 1911, as Pape was apparently unable to continue without her. He continued to teach in later years, both privately and setting up a school in rural Connecticut, and taught at both his own



The Horsemen Galloped. Illustration for The Fair God, 1898



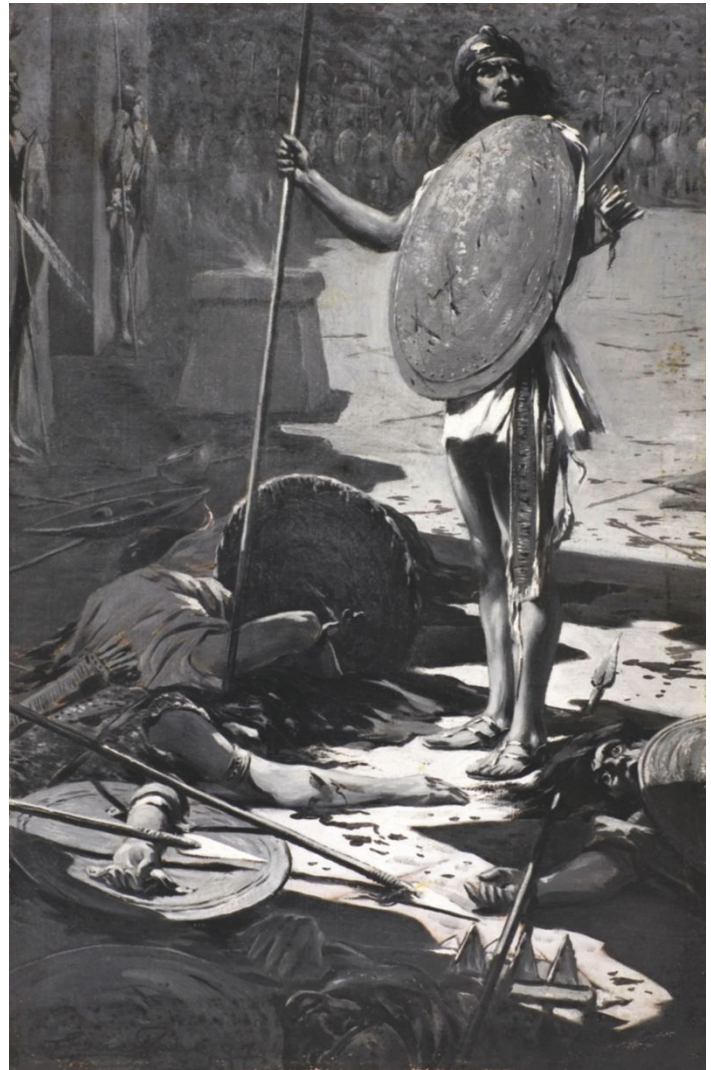
*Io Stepped in Front of the King. Illustration for *The Fair God*, 1898*



Montezuma's Chair. Illustration for The Fair God, 1989



A Hammock To and Fro. Illustration for *The Fair God*, 1898



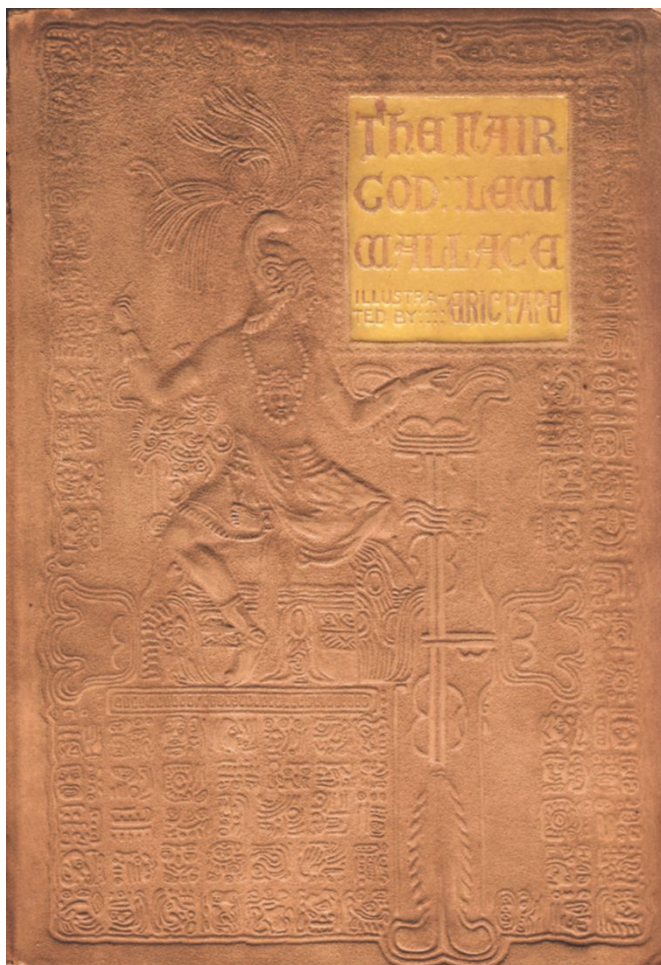
The Fortunate Hero. Illustration for *The Fair God*, 1898

school in New York, and at the Grand Central School of Art in New York. His legacy as a teacher touched many aspiring young illustrators and artists.

PAPE IN MEXICO

In 1896, Pape provided 15 pen and ink drawings, etchings, and a book cover design in an elaborate, detailed, and romantic style, to illustrate a poem by Telford Groesbeck titled *The Incas, Children of the Sun*, published by G.P. Putnam's Sons, the firm that would publish *Echoes* a year later. This was Pape's first individual book commission (the biography of Napoleon was published first in serial form, and Pape shared duties with many other illustrators), and he was energized to demonstrate his skills. The material was perfect for Pape's imagination, as he reveled in exotic primitive cultures. He produced complex evocative tableaus in the etchings (from watercolor paintings), gentle images of languid groups of Inca women contrasted with large scale scenes of pagan religious ceremony, and savage scenes of war and death. While the book-length poem by Groesbeck received lukewarm reviews, the illustrations garnered great interest, comment and approbation, and no doubt contributed to the choice of Pape to provide illustrations for

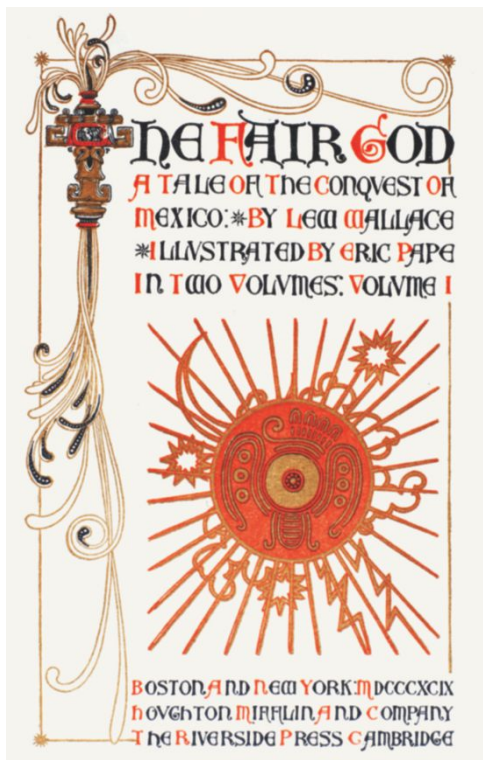
a second deluxe edition of *The Fair God, or The Last of the 'Tzins*. Originally published in 1873, *The Fair God*, General Lew Wallace's first novel, is a romance and adventure between conquered and conqueror set in the time of Cortez, and was a popular novel. When a second deluxe edition was planned for 1898 to capitalize on the raging success of Wallace's second book, *Ben-Hur: A Tale of the Christ*, (the best-selling novel of the 19th century), Houghton Mifflin logically turned to Pape, known for his impressive work on *The Incas*, for illustrations. They must have been overjoyed by what they received for their commission. Their only problem: how to use the nearly 300 large drawings and paintings Pape produced for the book? Nearly half the two volume set was eventually taken up by the Pape artwork. The commission involved Pape traveling in 1897 to the American Southwest and Mexico to draw, sketch, and paint from original source materials, landscapes, costumes, pottery, native peoples, and museum collections. Pape collected large quantities of Indian artifacts to return with to his studio. The resultant art was recognized for both its originality in conception and its accuracy in depiction of the Indian culture, and was evocative in drawing the readers into the emotional fabric of the historical fantasy.



Bookbinding for *The Fair God*, 1898



Bookbinding for *The Fair God*, 1898



Title page for *The Fair God*, 1898

The list of the 270 Pape illustrations for the two volumes of *The Fair God* took up 10 pages of each volume alone. And these were not 270 minor squiggles; most of the chapter head pieces and tailpieces, although reduced to three inch size when printed, were derived from full size, fully detailed, large scale pen drawings, which could easily have been used as full page illustrations in themselves. The 40 full page illustrations were reproduced in black and white and monochromes, although many were originally done in color, or in grisaille. The set is truly astonishing, and readers wondered at the finely detailed landscape and figural drawings at the beginning and end of each chapter as they perused the text. Not to mention the 76 rubricated initials. Pape's drawings were used to produce elaborate cover designs for the books, with multiple deluxe editions of signed copies, one set with an elaborate embossed sueded leather design of Aztec pictographs, and another with a tinted gold leaf Aztec design of Quetzal and sunflower and title, certainly worthy of inclusion in a gallery of the finest in bookbinding art. This set of illustrations is sometimes considered the pinnacle of Pape's career as an illustrator, although he had other similarly grand efforts still ahead of him.

PAPE AT THE EXHIBITIONS

After his success at the Paris Salons, Pape continued to present his work publicly at many prominent American and international exhibitions over the years, both for large competitive art expositions and as displays in various museums and smaller gallery settings throughout the U.S., Britain, and Europe, including large solicited comprehensive retrospective one-man shows at the Detroit



The Clang of Sandaled Feet. Illustration for *The Fair God*, 1898

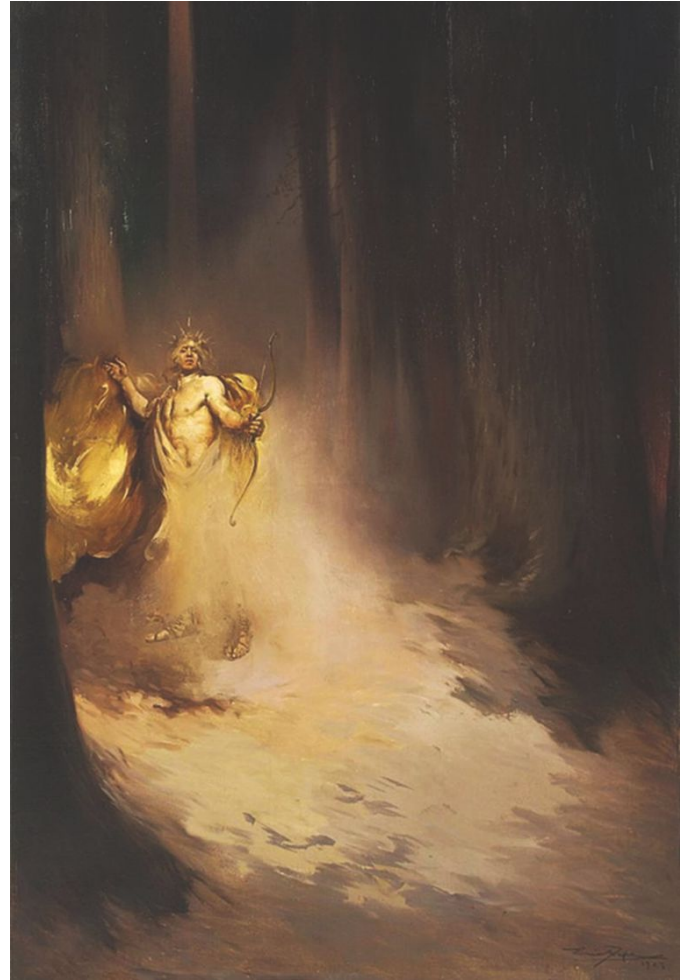


Illustration for *The Hamadryads: A Masque of Apollo*, 1898

Museum of Art, the Cincinnati Museum of Art, and the St. Louis Museum of Art at the height of his fame. Outside the Paris Salons, in 1891 he showed ten works at the Exposition du Cairo, Egypt. In 1893, two of Pape's works were on view at the World's Colombian Exposition in Chicago, including *The Sphinx at Midnight* (identical to *The Last Soldier*, but without the angelic apparition) and *The Site of Ancient Memphis*. In 1901 he was invited to exhibit 97 paintings in the Palace of American Archaeology and Ethnology at the Pan American Exposition in Buffalo, where he won a medal for the collection. He also exhibited at such major venues as the Cotton States Exposition, where he won another medal, the Society of American Artists in New York, the Pennsylvania Academy, the Chicago Art Institute, the National Academy of Design, and the Copley Society of Boston, in exhibitions in Munich and London, and in many East Coast galleries and smaller shows.

PAPE, MASTER OF THE PAGEANT

Throughout his life, Pape displayed an affinity for and intense interest in theatrical productions of all kinds. He became friends with author and playwright Percy MacKaye while MacKaye was a student at Harvard, and provided a cover illustration for a student pamphlet poem by MacKaye titled *Johnny Crimson, A Legend of Hollis Hall*. He and Percy

had a passion for a popular but short-lived 19th and early 20th century entertainment, the public pageant. Essentially exterior civic celebrations combined with theatrics, often performed utilizing the public as performers, Pape and MacKaye introduced the public pageant in America on a grand scale. MacKaye wrote several articles on the civic benefit of the public pageant, and they traveled to witness the Bohemian Club performance of *The Hamadryads: A Masque of Apollo* in a redwood grove in San Francisco in 1904. Pape painted a dramatic oil of a scene from the performance which hung on the walls of the Bohemian Club for many years. When commissioned to produce a memorial commemorating the founding of the Massachusetts Bay Colony to be sited in Gloucester, Massachusetts, Pape and MacKaye developed a plan for a massive celebration, involving a pageant based around a play Percy had written, *The Canterbury Pilgrims*, inspired by Geoffrey Chaucer's *Canterbury Tales*. There was a gigantic outdoor stage, music from a custom built pipe organ and full orchestra, conducted by Walter Damrosch of the New York Symphony orchestra, 2000 performers, parades, fireworks, and volleys of rockets and gunfire from a squadron of Navy ships from the Atlantic Squadron harbored in the bay. The theatrics, including elaborate electric and chemical lighting effects, were performed by the Coburn Players led by



Eric Pape with his petition, 1906



U.S.S. Constitution, 1907

Charles Coburn, best known as the sly, cigar chewing con man and card cheat father of Barbara Stanwyck in the film *The Lady Eve*. 20,000 people, including many prominent individuals, attended the festivities, and Pape recorded the pageant theatricals in two huge oil paintings. Pape designed a massive carved stone and cast brass tablet memorial mounted on a gigantic boulder near the seashore. The tablet, which had been dedicated in 1907 at Gloucester, Massachusetts, still exists today. The event was widely covered in the national press. In recognition of his role as pageant designer and director, Pape was described by MacKaye and in the press as Master of the Pageant. He would go on to design and produce several additional large scale exterior theatrical events, including a similar pageant to commemorate the loss of the *Titanic* at the Gloucester estate of mining magnate John Hays Hammond. The theatrical portion of the pageant, titled *Flowers of the Sea*, involved participation by many attendees as actors: Marion Cleveland, daughter of the President Grover Cleveland, performed as the Spirit of the Sea. Pape painted a nine foot canvas of her rising out of the icy ocean, titled *S.O.S.* The charity pageant was replicated in New York at the Century Theater with many famous performers and participants, including George Cohan, Cissie Loftus, Alla Nazimova, Edith Matthison, and entire troupes from Broadway musical comedies. Pape



Eric Pape's petition, 1906

hired a ship to transport his huge painting *S.O.S.* from Gloucester to the theater, where it was displayed in the lobby. He later produced similar charity pageants at the Hammond estate to benefit both infantile paralysis and war relief.

PAPE AND THE CONSTITUTION

In 1905, when word came that the Secretary of the Navy had recommended that the decrepit *U.S.S. Constitution* be taken from its moorings in Boston Navy Yard and used for target practice, outraged citizens of Massachusetts fought to save the century-old frigate. They were led by Pape, who circulated a petition to save the historic vessel. But, in keeping with his dramatic instincts, it would be no ordinary petition on writing paper that could be delivered in the post. He conceived a massive document, mimicking, on a slightly smaller scale, the signatures of petitioners on the actual sails of the famous vessel itself.

The document eventually gained 30,000 signatures, including those of all the living Governors of Massachusetts, as well as legislators, mayors, and descendants of the crew. This petition, 4 feet wide, was done in an illuminated style by Pape on a heavy canvas-like paper, with many prominent signatures directly on the long rolled petition itself. This was attached through eyelets to a painting by Pape on a large naval drumhead depicting the ship's encounter with the English frigate

Guerrière. The entire document, rolled on a carry bar, was stored in a custom forged zinc-lined hammered copper decorated case with custom brass latches. Congress would not be able to ignore this document as just another piece of paper. As demand intensified for more citizens to sign in light of daily press coverage of the unique petition, a second much larger section was created to accommodate 30,000 other signatures of ordinary Massachusetts citizens. Additional individual segments were circulated to all the towns and hamlets in the state, and were then spliced together with eyelet rivets into a second massive roll two feet in diameter. Both rolls were contained in a five foot custom cedar chest, decorated on the lid by Pape, with specially forged handles and hardware that required four men to carry it. The entire affair was housed in Washington in a huge glass case for display, with the painting and petition hung in front of crossed flags in the Navy Department. The illuminated petition scroll and signature roll is now in the Naval Museum at Annapolis, although the drumhead painting is absent; possibly it may be found somewhere still on display in a Navy office.

Pape came to Washington with much fanfare in the national press, and unfurled his 170-foot-long petition from the Speaker's platform in Congress, the only time a petition

has been treated in this way in Congress. Front page newspaper images showed the petition stretched entirely across the chamber when unfurled. The President at the time, Teddy Roosevelt, threw his weight behind the drive, and the reprieve was won. Today the *Constitution*, berthed in Boston Harbor, is the symbolic flagship of the American Navy and the oldest commissioned vessel afloat in the world. Pape became forever linked in the public mind with efforts on behalf of the historic ship.

PAPE AND THE POET

The first decade of the 20th century was a busy and happy one for Eric and Alice. Their school was bustling, their son was born in 1903, further commissions continued to arrive, including a set of illustrations for the first publication of Henry James's *Turn of the Screw* in *Pearson's* magazine. A frontispiece commission for the publication of Robert Tournay allowed Pape to obtain a commission for one of his promising students, Mary Ayer, to provide the other illustrations. For a commission to provide a set of drawings to illustrate the serial biography of the great actress Ellen Terry in *McClure's* magazine, Pape was asked to work from photographs provided by Terry, and Pape turned to pen and ink, as was his wont when working



Ellen Terry as *Beatrice*, 1907. Photo courtesy of The Philbrick Collection, Special Collections, The Claremont Colleges Library, Claremont, California

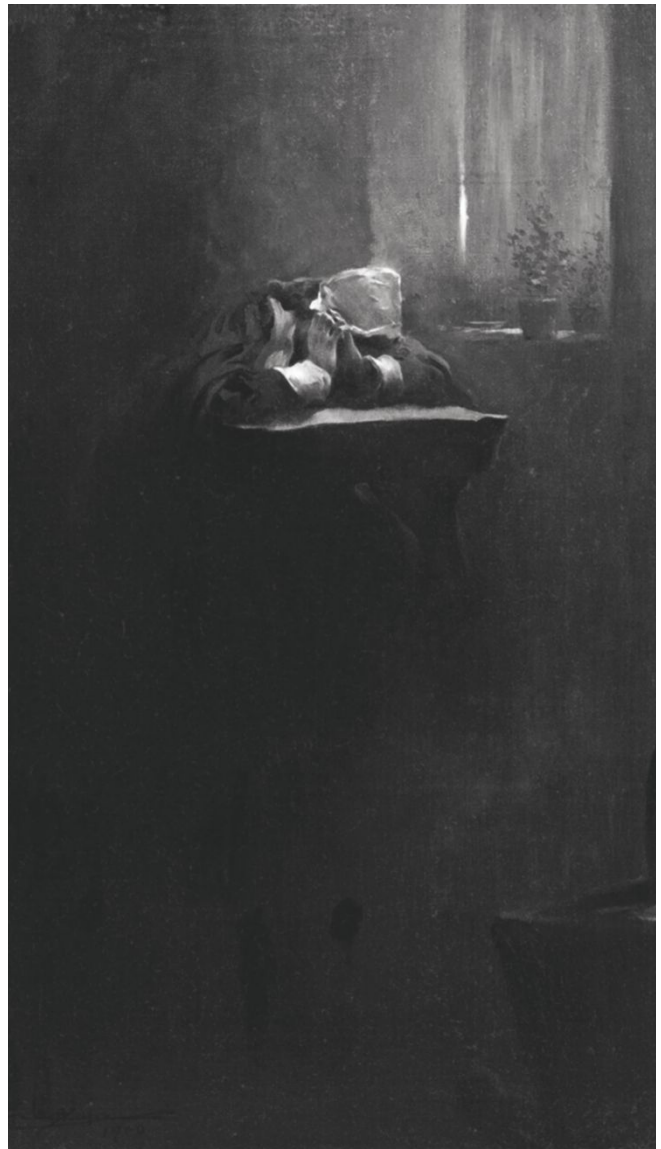


Ellen Terry as *Portia*, 1907. Photo courtesy of The Philbrick Collection, Special Collections, The Claremont Colleges Library, Claremont, California



Sir Oliver Surface, 1907. Photo courtesy of The Philbrick Collection, Special Collections, The Claremont Colleges Library, Claremont, California

from photos. He elaborated some of the drawings with addition of more expressive invented theatrical backdrops to the simple posed photo images he received from Terry. Other commissions included illustrations for *Isidro* by Mary Austin and an important group of works, which Pape executed in oil, for an edition of *The Scarlet Letter* by Hawthorne. The pieces for *The Scarlet Letter* were well fitted to Pape, as he was able to immerse himself in design of local Puritan colonial costume and background which fascinated him. The art for *The Scarlet Letter* also exemplifies the iconoclastic nature of Pape—while Pape well understood the benefit and ability of simplified compositions focusing solely on the critical design elements to increase the emotional content and apparent vivacity of a still picture, as propounded vociferously by Howard Pyle, he also often blithely violated these precepts, creating complex compositions of detailed overlapping figures and background elements. Both of these attitudes are represented in his illustrations for *The Scarlet Letter*. One of his most moving works, an



Book illustration for *The Scarlett Letter*, 1900

oil done only in black and white, showed the seated figure of Hester Prynne in a black interior, head bowed in bleak despair, illuminated only by a tiny crack of light from the shuttered window, with the cause of her desperation shown ghostly in the foreground, a dimly lit child's cradle. This powerful work, that so well exemplified the ideas of Pyle in illustration, can be contrasted by other pieces Pape created for the story, where the multitude of overlapping figures and design elements create the impression of a frozen wax-figure tableau (Pape and his wife used this same technique in a live stage design for the first production of the play *Trilby* by George du Maurier in America). Pape created these extraordinarily complex designs because he had the technical facility for these elaborately planned compositions, and they well fit his character and tastes. Many of his pen and ink compositions were composed of a plethora of tiny, meticulously overlapping fine lines of ink. Pape also excelled when given an emotionally powerful subject like *The Scarlet Letter* to work with.



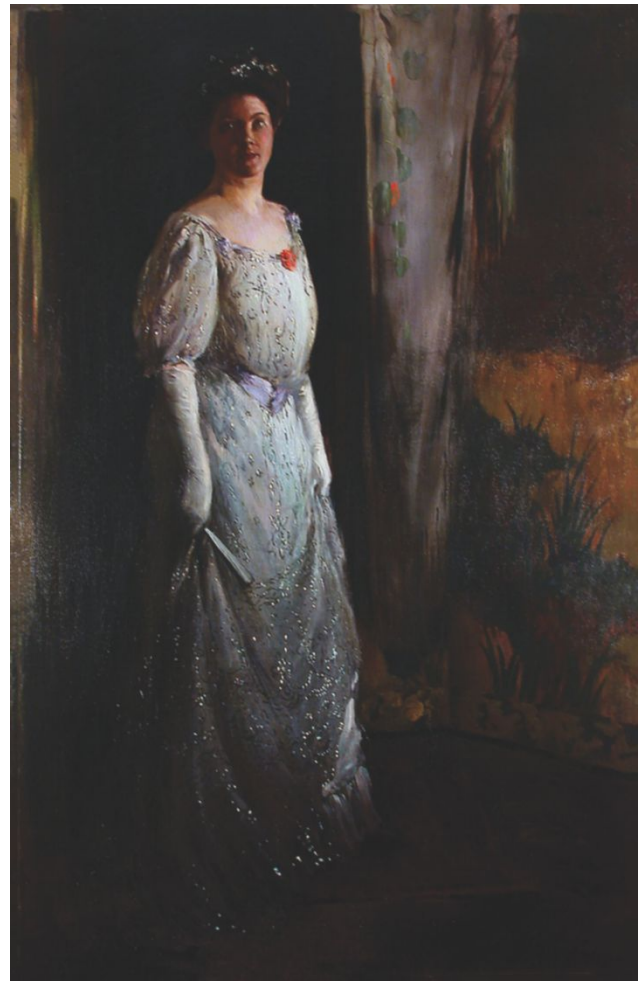
Book illustration for *The Scarlet Letter*, 1900



Book illustration for *War in the Air*, 1908



Illustration for *War in the Air*, 1908. Photo New Britain Museum of American Art



Gertrude Cawein, 1907. Photo courtesy Filson Historical Society

Later in the decade Pape was chosen to illustrate H. G. Wells' novel *The War in the Air*, a book concerning the devastating effects of modern technology applied to conflict. His choice for this work may seem unusual considering his background with ancient cultures, but we must remember that finding illustrators with experience and skill in depicting concepts in "modern" technology in the early 1900s must have been difficult, and Pape had established himself as a master with fantasy subjects. In any event, his mixture of pen and ink drawings, watercolors and pastel works proved effective, with several visually powerful works resulting, although the images of the aeroplanes, consistent with Wells' descriptions, do appear more animal than technical at a time when few had ever seen an actual airplane (the Wright Brothers first flew in 1903, only five years earlier).

The most important commission in this decade, however, was no doubt his choice to provide full page illustrations for a five volume compilation of poetry by Madison Cawein. Known as the Keats of Kentucky, Cawein was popular in his time, and published 36 books of his poems. Cawein's poetry combined his love of nature with his fascination with mythology, classical allusions and early forms and types of language used in European literature. Cawein's poetry seems sentimental, simplistic and old fashioned today. However, for Pape,

there was an immediate connection to his own attitudes towards life and art, and they became good friends. There was a long correspondence, Cawein and his wife Gertrude were invited to visit the Papes at Annisquam in Cape Ann several times, where the provincial Cawein wrote poetry, reveled in the sophisticated culture and acquaintances of the Papes, and enjoyed yachting with Eric (Pape maintained his own yacht, and was a member of the local yachting club). Pape, an excellent formal portraitist, painted a life size full length oil of Gertrude in a brilliant gem covered gown, had it framed in an elaborate hand carved frame, and shipped it to Louisville (currently on display in the Filson Historic Society, Louisville). The Caweins were ecstatic. The works created by Pape to illustrate Cawein's books became some of his most popular of the period, and are emblematic examples of his imaginative capacity. An image of swirling mermaids in a green foaming sea was the most popular (and drew critical condemnation at the time for its modernity, and exuberance of technique for the sake of technique), titled *Around Him Mermaids Sing, Foam Clad*. The most exhibited painting of the group, today it is one of the highest auction hammer price works Pape created. Other pieces included impressionist landscapes to illustrate the nature poems, naked maidens pursued by Satyrs in forest glens, and medieval knights in solo combat that remind



Gladioli in Bloom, 1910. Photo courtesy Ira Spanierman



Epitaph for Alice Monroe by Madison Cawein, 1911

one immediately of the work of Pyle and N.C. Wyeth. Many of the illustrations contain the ghostly apparitions, figures, and spirits so popular with Pape, with misty castles in the distance. Tragedy struck both Pape and Cawein within a few years of these so happy times; Alice died in 1911, with Cawein writing a simple but extremely moving poem for the woman he and his wife called Lady Alice. The next year, in 1912, Cawein was forced to sell his Old Louisville home, in beautiful St James Court (location of all the fine mansions of old Louisville), as well as some of his library, after losing his money in the 1912 stock market crash. He was forced to move directly across the street to live in an apartment house, where he had to see his lost home across the street in front of him every day. In 1914 the Authors Club of New York City placed him on their relief list. He died later that year.

PAPE AND THE PLAYERS

Theatricality was an instinct with Pape; he loved pomp and display, posing and costumery, public oratory and performance, and it showed in his art and in his life. Where most painters focus their efforts throughout their lives on their brush, Pape painted, but he also exercised all his interests in the other subjects and activities he was fascinated by. His friend Madison Cawein wrote to him, admonishing him that his lasting legacy would be determined by his solid, tangible artistic achievement, his painting, while the time and money devoted to pageantry and public



Clara Syde as the Angel of the Vision, *Canterbury Pilgrims*, 1909



Making it Chuckle and Sing. Illustration for Poems of Madison Cawein, 1907



Edith Matthison as Hermione in *A Winter's Tale*, 1912

display would rapidly evaporate from memory. This did not dissuade Pape. While Eric and Alice were first in New York society after their marriage, Pape staged the first public performance in the United States of a scenario based on the drawings of George du Maurier's *Trilby*, then a worldwide sensation, published in 1894 in *Harper's Monthly*. The scenes, costumes, and set decorations were designed and arranged by Eric, and he played Egyptian melodies on the violin as part of the musical interludes between scenario, and played the part of Gecko himself. His wife Alice performed as the hypnotized artist's model heroine, Trilby. The part required a tall, elegant, beautiful woman whom all the artists, and Svengali, were in love with. Reviewers wrote the beautiful Alice made a perfect Trilby.

Pape met and was familiar with many famous actors and theatrical producers during his life through his social contacts, commissions, and clubs. Many he entertained at one or another of homes, including Charles Coburn, whose group performed in the Gloucester Pageant, and Edith Wynne Matthison, the noted English actress married to playwright Charles Rann Kennedy. His striking full length portrait of Matthison as Hermione in Shakespeare's *A Winter's Tale* was exhibited at the Panama Pacific Exposition in 1915 (San Francisco World's Fair) as a pair with another sumptuous full length portrait,

this of Mrs. John Hays Hammond in a blue silk gown provided by the Czar of Russia. The portrait drew comparisons to a similar full length portrait of Ellen Terry as Lady Macbeth by John Singer Sargent. Pape provided costumes and/or scenery designs for several productions at the Repertory Theater in Boston, including the revival of *Rip Van Winkle* with Francis Wilson (Pape would later illustrate a book edition of the story in 1925). Pape and Samuel Clemens were friends; Twain's daughter stayed at the Pape home and Twain sponsored Pape for membership in The Players Club in Grammercy Park in New York. When Pape moved to New York in the 1920s to be closer to his publishers at the time, he chose a noted apartment house that catered to artists and actors near the club in Grammercy Park. The Players is a private social club founded in 1888 by Edwin Booth, the greatest American actor of his time, housed in a Gothic Revival-style mansion that Booth commissioned architect Stanford White to transform into a "certain club" for promotion of social intercourse between the dramatic profession and the professions of literature, painting, sculpture, music, and patrons of the arts. Pape both acted in several Players Club Annual Revivals and created scenery and costumes for them. His familiarity with all the leading persons in the American theatrical scene led to participation in several Broadway and touring company theatricals. In 1914,



Autumn. 1918



Illustration for "On a Brief Text from Isaiah," Scribner's, 1917

Pape designed and produced the costumes for the Broadway play *Omar the Tentmaker*, loosely based on the story of Omar Khayyam, starring Guy Bates Post. He traveled to Persia to research costume design for accuracy, and commissioned the fabrication of the many exotic costumes by the tailors to the Shah, at a cost of \$5,000—an enormous sum. The theatrical was a smash hit, receiving rave reviews for the costumes and scenery, and toured across the United States. Eventually a Hollywood silent film resulted, also starring Post, although it is not known if Pape's costumes were used for the film.

In 1924, Pape created scenery and costume designs for *The Flame of Love*, an Oriental drama concerning silk weavers in ancient China starring Lenita Lane, producing 11 of his incredibly detailed pen and ink drawings for the stage settings, and many costume drawings. The production, while elaborately decorated and staged, did not fascinate the public, who had little interest in the tribulations of silk manufacturers in ancient China, and the production at the Morosco Theater closed after a month.

Pape also organized a tribute dinner for the wife of the great illustrator Edwin Austin Abbey, to celebrate the life and work of her late husband at the Society of Illustrators in New York. The dinner was set as a medieval banquet with the stage between the banquet tables in the hall. A pantheon of famous artists, actors, and musicians participated in the theatrics

organized by Pape, inspired by works Abbey had illustrated during his lifetime, including Charles Dana Gibson, Cecilia Loftus, Margaret Anglin, Pedro de Cordoba, Padraic Colum, and many others. Pape produced two ceramic tribute plates he designed for Mrs. Abbey, and both he and his second wife Alice Byrne participated in the various scenarios in medieval costume.

The tribute to Abbey occurred in 1929, just before the onset of the Great Depression, which would alter the course of life for many in the United States, including the Pape family. Despite the restrictions the economic devastation of the Depression placed on Pape, he did manage to maintain his interest in the theater during this trying time near the end of his life, although not in the manner he had in the past.

PAPE AND THE HAMMONDS

Pape maintained summer homes on Cape Ann at several locations; Manchester-by-the-Sea, Annisquam, and Magnolia. He would take groups of 15 to 20 of his students to sketch and paint plein air landscapes and seascapes, and he kept a yacht for pleasure. His home, The Plains, Manchester-by-the-Sea, looked out over the coast and was down the road from the mansion of John Hays Hammond. A mining engineer and adventurer who amassed a fortune in gold and oil exploration before he was 40, controlling the gold mines of Cecil Rhodes



Natalie Hammond in the Orchard, 1914

in South Africa, Hammond was also a diplomat and friend of President William Taft. Two of Hammond's five children, John Hays Jr., the inventor of radio control, and Natalie, named after her mother, knew the Papes. The senior Hammond became close friends with his neighbor Eric, and they socialized extensively. Pape thus came into contact with important people like the Tafts. Pape assisted Hammond's wife Natalie in her charitable work. A favorite subject for Pape portraits was young Natalie; he painted her many times. The most famous is an impressionist portrait in a cabbage field, reminiscent of his earliest work with Carlsen, *Natalie Hammond in the Orchard*, which was turned into a picture puzzle in a series of impressionist artwork puzzles by artists like Berthe Morisot, Pierre-Auguste Renoir, John Singer Sargent, and others. Appropriate company for one of the best loved works by Pape.

Her brother, John Jr., who developed radio controlled torpedoes and ships for the Navy, built a smaller version of Charles Foster Kane's Xanadu next to his father's mansion, Hammond Castle (now a museum). Built with pieces of European properties, including many Roman, medieval, and Renaissance artifacts, with a moat, great hall and a large pipe organ, this was also a laboratory where John Jr. experimented. He built towering radio antennae on Gloucester Bay, a massive naval spotlight for night maneuvers, converted yachts to radio control, and tested remote torpedoes in the bay. The navy provided him with an old Spanish-American war battleship, the *Iowa*, which he converted to radio control, and the navy tried to bomb and shell the ship as Hammond controlled the

craft by radio with no one aboard. As with his father, Pape was a friend, and the artist drew an elaborate pastel on the walls of the Hammond "War Room," a circular hall like a pillbox where Hammond liked to entertain privately. The mural, covering half the circumference of the War Room, done in dark blues, purples, and bright highlights of yellow and red, depicts a night sea battle in Gloucester Bay, the Hammond radio towers in the distance, his spotlight piercing the night sky, and Navy biplanes dropping torpedoes that streak towards the *Iowa*. A fleet of navy ships in the distance shell the remote controlled warship, which, in the center panel of the mural, is erupting in flame and sinking under the combined attack. At this time, Pape had badly broken his shoulder in four places and could not hold an oil palette, so the mural was done in pastel. Today much worn and faded, with unrepaired water damage and many flaking areas, the mural, unprotected, will no doubt eventually fade to a distant shadow of the original forceful battle scene that Hammond and his friends enjoyed over brandy in the War Room.

ERIC AND ALICE, AGAIN

Soon after the death of Alice Monroe, Pape closed his art school, which she had been a partner in, both in teaching and managing. In the years afterwards, he continued to work as an artist, teaching on a smaller scale, and participating in costume design and theatricals. In 1917, a young woman began to take art classes with Pape. Her name was Alice, like his first wife. She was also a striking woman, very like the first Alice.



Alice Monroe in Pape's Boston studio, pre-1911



Alice Byrne, 1916



Watercolor sketch for for *Tabby Tip Tail* stories, 1918. Photo courtesy Sally Ericksen

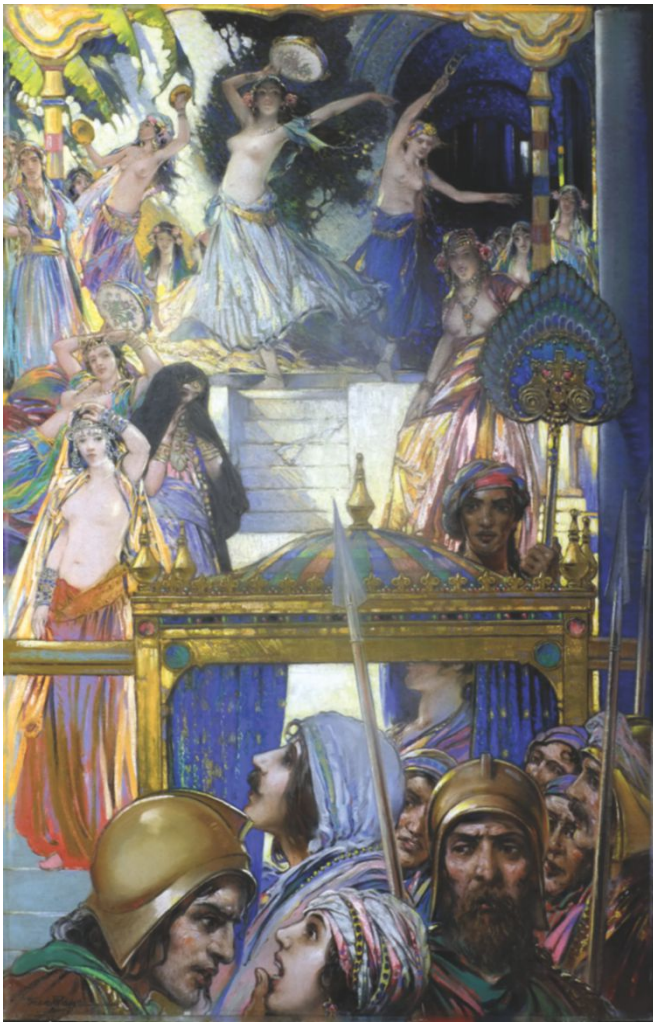


Illustration for "Quite Absurd," *St. Nicolas Magazine*, October 1924

Pape was still a vital man at 47, now mature and famous, and soon he was using her as a model for many of his artworks, as he had done with the first Alice, publishing her portraits and exhibiting them. In 1920, without any previous notice of an engagement, Pape and Alice Byrne were married in a small ceremony attended by a few friends. In newspaper articles at the time, Pape literally gushed with the attributes of his new wife: like his previous wife, she was not only beautiful, but a talented dancer (apparently not ballet), an actress (she was stated to have had a role in Lou Tellegen's *King of Nowhere*, however her role was uncredited), a book writer (I have to date not traced any publications, other than a few children's poems published after their marriage in magazines) and an artist (there are a few surviving examples of her drawings done after studying with Pape, they are not unskilled). In any event, Pape was in love with the second Alice, and used her as a model for many excellent paintings, usually in costume, elaborate formal posed studies of color and light, and here she certainly excelled. They had no children together, and there was friction between the stepmother and the son Moritz. The marriage did usher in a new phase of productivity for Pape, with a new emphasis on children's literature. And Alice Byrne would have a more lasting impact on how Pape was remembered after his death than Alice Monroe.

PAPE AND TABBY TIP-TALE

If Pape is remembered today, it is usually as an illustrator of children's books (a small part of his actual artistic output), possibly since they came at the end of his career in a more recent time, but probably also because they were so memorable. One may reference his sublime work in 1923 on *The Arabian Nights, Tales of Wonder and Magnificence*, with 115 of his magnificently detailed pen and ink drawings that he was so famous for. Or the 1921 *Fairy Tales and Stories of Hans Christian Andersen*, 80 pen and ink studies from the prolific drawer, with many done in the style of the paper silhouettes Andersen himself liked to create, or *Rip Van Winkle and the Legend of Sleepy Hollow*. While all grand and impressive examples of his work, I prefer to think of a small set of much rarer and seldom seen illustrations when I think of Pape the children's illustrator. Created to supplement a series of poems by his new wife, Alice Byrne, the colorful set of more than a dozen drawings of socialized cats and mice, featuring Tabby Tip-Tail and Sooty Sam, were published first in full color in four issues of *The Delineator*, a women's fashion and lifestyle magazine, in 1920, and later in black and white in the children's magazine *St. Nicholas*. Although they certainly have not contributed to his standing as a great fine artist in the eyes of museum curators, gallery owners, and critics, they are whimsical, creative, joyous,



"The Slave Market" from *The Lotus Woman*, 1922



Illustration for *The Geste of Duke Jocelyn*, 1919. Photo Grapefruit Moon Gallery



Sketch for "The Bonnet Shop," *St. Nicolas Magazine*, April, 1926

entertaining, and I think a perfect example of children's fare in the simpler times of the early 20th century. They show that Pape was not all about high minded subjects, knights and savages in battle, or angels appearing to enlighten and succor humanity, his whimsy could extend to the childlike simplicity of our cats requiring the use of the post office.

A variety of lesser book commissions (only in the sense they involved fewer illustrations) were also completed by Pape in the '20s: *Lydia of the Pines* (1917), *The Geste of Duke Jocelyn* (1920, notable for an impressive pastel portrait frontispiece, done with a seemingly fluorescent color balance, titled *Behold, Duchess Yolande*), *The Lotus Woman* (1922), *Little Captive Lad*, *Toto and the Gift*, and *The Red Confessor* (all 1926), *Midwinter*, and *Paul of France* (both 1927). His second marriage had apparently re-energized his creativity. For the 1922 *Shakespeare and the Heart of a Child*, the subject of Shakespeare touched his interest in romantic medieval antiquity, and for the rather slight, though popular, children's book (which actually has relatively little to do with Shakespeare) he produced an impressive set of 66 of his elaborate and inspired pen and ink compositions, featuring butterfly and floral chapter head and tail pieces, and including cover calligraphy, illustrated endpapers, and chapter capitals.



Oriental stage design, 1921



Oriental stage design, 1921



Book illustration for *Sea Vultures*, 1927



Book illustration for *Paul of France*, 1927



Drawing of Antonio Corsi



Clopin Trouillefou, *Notre Dame de Paris*, 1928



Esmerelda, *Notre Dame de Paris*, 1928

PAPE AND THE GREAT DEPRESSION

In the days just before the onset of the Great Depression (1929-1939), businesses were flush with cash as the stock market had skyrocketed to unimagined heights and everyone felt rich and successful. It was in this environment that Pape received the last book commission of his life, to illustrate a deluxe anniversary edition of *Notre Dame de Paris* by Victor Hugo. This important project would fittingly bookend his career as an illustrator. He would not provide an illustration for another book during the 10 years of the Depression, and died just as the effects of the crisis were beginning to fade in 1938.

In his illustrations for *Notre Dame de Paris*, Pape did as he had done many other times; went to original source materials from the time as inspiration to provide complimentary, unique, and period accurate illustrations that gave the text a distinct atmosphere unlike that of other previous editions. The drawings and paintings were all derived from Gothic images and medieval art Pape had observed personally in France and Germany. Three deluxe editions were published in limited runs of signed volumes, along with the commercial runs. The volumes impress, with calligraphy by Pape on the title page and cover, 121 color and black and white full page illustrations, chapter head and tailpieces, and small decorations scattered throughout. Although focused as he had in

the past on historically accurate illustration styles, Pape, ever the iconoclast, also demonstrated his facility with modern pictorial styles. His massive ink drawing of Quasimodo next to the gargoyles of Notre Dame contrasts the realistic classic treatment of the statuary with a Quasimodo that could be characteristic of any modern graphic novel in the 20th century. Although the publication ushered in a bleak final decade in his life, it is a fittingly extraordinary crowning edition for an illustrator to whom the extraordinary was normal.

As the Great Depression began with Black Tuesday, October 29, 1929, Pape and his second wife Alice Byrne had relocated to live in New York City, so Pape could be close to his publishers. He had begun an association with the *Herald Tribune* newspaper organization, one of the best written papers in the nation, to provide personality portraits of famous people, politicians, scientists, writers, actors, etc. for publication in their Sunday Theater and Magazine sections. He needed to be close to the paper, since the art needed to be prepared fast for weekly or daily publication. Pape, of course, was a good choice for this type of work, since he was known as a fast hand, and would often create a complete finished artwork in oil or pastel in front of his art classes within 30 to 45 minutes during his lesson. Speed was important in producing backstage images in the theater of actors in makeup, or during a live performance or rehearsal.



William Courtleigh as Gibbet, *The Beaux Stratagem*, 1928



Basil Rathbone as Judas, January 20, 1929



Book illustration for *Notre Dame in Paris*, 1928



Sea Vulture, 1930



Blanche Yurka, New York Herald Tribune, 1929

The personality drawings for the New York *Herald Tribune* started appearing intermittently in 1927 and 1928, and increased to a weekly pace in 1929, continuing at this rate through 1931 as hopes remained that the Depression would end. In 1932–1933, however, as the possibility for economic succor dimmed, the demand for Pape portraits slowed and the *Tribune* turned to less expensive artists. There are no examples in all of 1934 to 1936, a bleak period for Pape, with few known examples of illustrations in books, magazines, or newspapers, although he did continue to paint. As for so many others, the Great Depression was a traumatic and debilitating experience, and many careers were destroyed. Pape was forced to move from his home near Grammercy Park to other quarters in uptown Manhattan, and he found it challenging to continue to pay his dues at the Players. As the black clouds of the Depression slowly dissipated in 1937 and 1938, though, a handful of his drawings began re-appearing in the papers. These dark, unproductive years were unfortunately the last for the once ebullient, successful, and celebrated Pape, who died of a stroke in the street in 1938.

The series of over 200 personality drawings for the *Tribune* from 1927 to 1938 ranged from rather simple pencil and charcoal drawings from photographs of politicians, writers and

other celebrities, to quick live sketches during Broadway productions. All of these captured the subjects in an accurate and sympathetic manner. For many, Pape added complementary backgrounds appropriate to the subject to improve the drawings. For people that Pape admired, respected or knew personally, he expended greater effort and created quite impressive and elaborate drawings in pen, pencil, charcoal and crayon. A perfect example of these more involved works is for Blanche Yurka, whom Pape knew, a noted stage and film actress today known mostly for the role as Madame DeFarge in *A Tale of Two Cities*. For the *Tribune*, he produced a detailed and dramatic image, with Blanche dominating and center stage. Blanche wrote to him to thank him for the complimentary portrait. Pape was not satisfied with the work, however, and as with many other pieces, modified it after publication. He went to the effort of cutting and pasting another sheet of paper over parts of the top half of the original drawing, and re-drawing it, leaving the position of the figure and the original detailed pen work on her hands that anchored the composition intact. The re-drawn image, completely done in only pen and black crayon, is far more striking, with an impressive capture of the texture of her velvet gown and fur trim, all with just the stroke of the crayon. Other impressive drawings were done

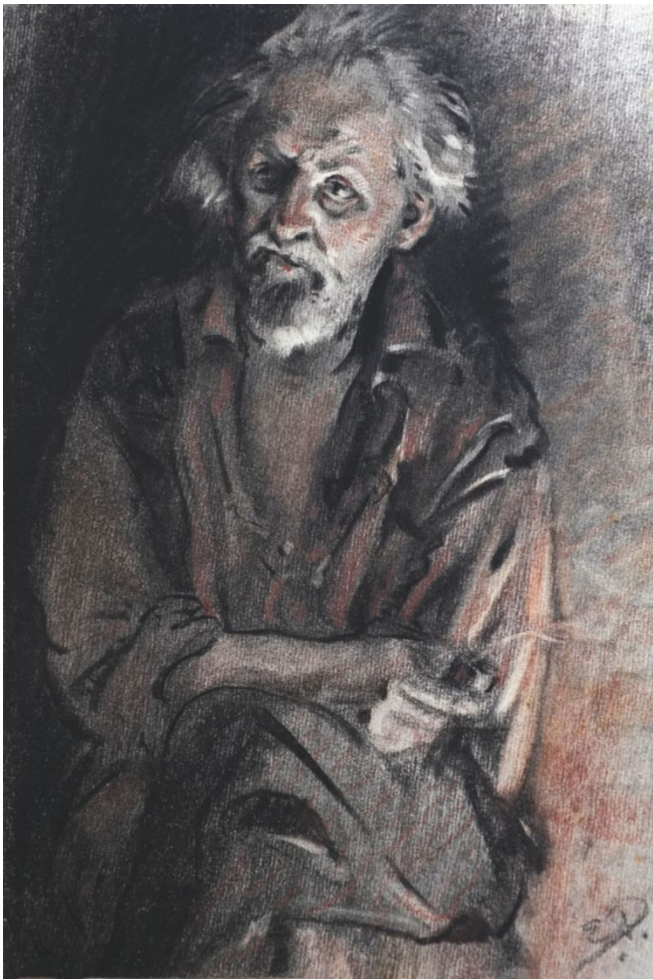
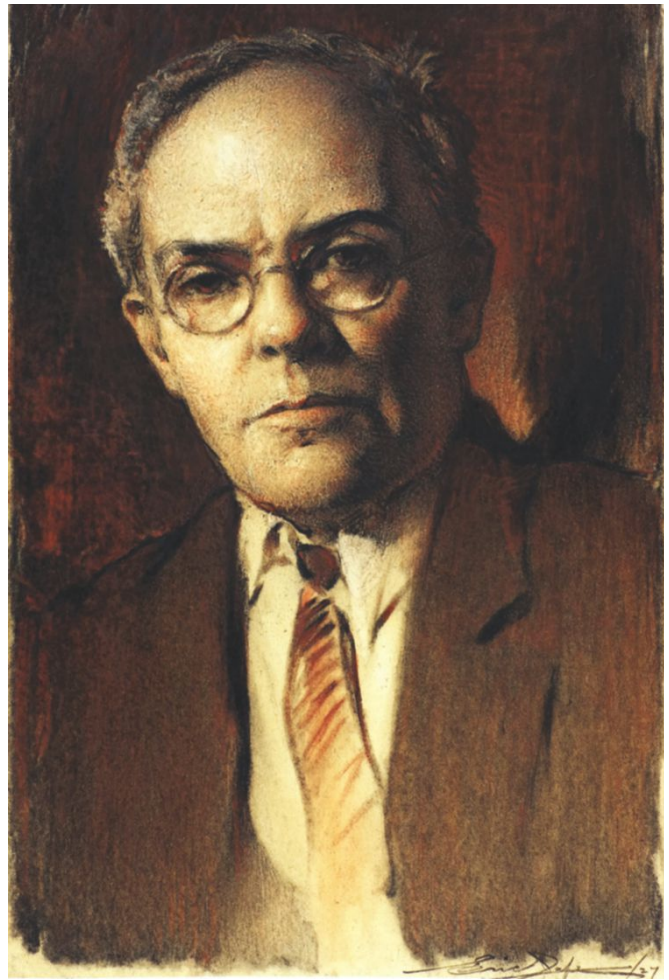


Figure drawing, 1930



Edgar Lee Masters, 1927

for George Bernard Shaw, Evelyn Laye, David Belasco, Eva Le Gallienne, Katharine Cornell, and Jane Cowl, to name a few of the best of the 200 or so drawings.

THE LOCKED STUDIO

"...I encountered the work of Eric Pape while employed at a Massachusetts fine art auction house. The auction house had been called upon to dispose of the contents of an old North Shore estate. On the property there was a studio that had been padlocked years before by the widow of the artist. She later remarried, generations followed, and the padlocked outbuilding remained closed. When it was finally opened in the late 1980s, there were hundreds of canvases and sketches within, as well as wonderful artifacts acquired by the artist during his travels abroad." – Linda Dyer, art appraiser, *Antiques Roadshow*, in *Nashville Arts Magazine*

The quantity "hundreds" stated above is surely a gross underestimate. The widow referenced is, of course, Alice Byrne, the second wife of Pape. After Pape died in a Manhattan street from a stroke in 1938, at 68 years old, Alice remained living in New York. Still a young and attractive woman, she soon became involved with a young private in the army as the US was gearing up for World War II, and appar-

ently focused on her new life, putting the past life with Pape completely behind her. Correspondence does indicate that she did make a few attempts to disperse some of her former husband's possessions, some letters and a painting, however, the vast majority of the contents of his studio remained sealed for more than 50 years after his death. And the studio of Eric Pape was always an impressive one. Like some other artists I have encountered, Pape felt no need to sell any of his output (having sufficient resources throughout the years for his needs, although the Great Depression apparently taxed him severely). Photographs of his initial New York studio from 1894 show high ceiling rooms with walls covered with his art. Photos of his later more expansive studios in Boston (with individual studios for both Eric and Alice Monroe) show expansive spaces filled with the collections he gathered from around the world: entire Eskimo costumes, medieval European furniture, including a massive elaborately carved wooden seat like a throne, probably from a church, Aztec and Indian pottery from Mexico and the American Southwest, swords, armor, rugs, pedestals and sculptures, photographs, etc. And of course, his many artworks, with the favorites holding pride of position above the piano or artistically scattered among the curtains and furniture. The artworks discovered in the



Lillian Gish in *The Star Wagon*, 1937. Photo courtesy of the Smithsonian National Portrait Gallery

locked studio included the works from his entire career, student drawings from his time at Julian in Paris, drawings and paintings from his trip to Germany, many important pieces done in Egypt and later exhibited at the Salon (including the large works like *The Two Great Eras* and *The Site of Ancient Memphis*), and later works from throughout his career, innumerable portraits, landscapes, and essentially complete sets of the hundreds of illustrations in oil, watercolor, and ink from all his books and magazines, and the hundreds of personality portraits for the *Herald Tribune* group. In addition, there were many, many unpublished works and studies, some framed, some loose, and all the items he collected from around the world: a large collection of rare Egyptian papyrus Pape once exhibited, the prized *Modern Sphinx* by Rodin, and costumes and sculptures used as models in Pape artworks. I can attest to what the splendor must have been, as I was privileged to see the actual studio contents, although only the residual materials, 30 years after the studio was opened and the bulk of the major items sold off. I was graciously invited for two visits and interviews with the current owner of the remaining studio contents in his Cape Cod home. When Alice Byrne was very old, she came under the care of members of a family who had known her family in earlier times. The elderly woman was placed in a nursing home, where she later died. But before her death, the contents of the studio were removed from storage. Initially a storefront in Boston was set up to begin selling the massive collection of art, and later many hundreds of pieces were consigned to various dealers, and more to auction houses. When I first entered the modest, ordinary and unremarkable second floor two bedroom apartment in a small development on the Cape, I did not realize the experience I was in for. Still, 30 years after being re-discovered, the remaining unsold art from the Pape studio fills the little home. Every space on every wall and hallway floor to ceiling is covered with framed paintings and drawings in every room, and there are dusty stacks of artworks behind the furniture, piles of drawings and loose paintings in the bedrooms, and many large plastic laundry bins filled with drawings, letters, news clippings etc. on the floors. And many personal items, including small oriental sculptures and objects, can be seen, and recognized from Pape paintings. Wedding photographs from the first Pape marriage, and invitations, letters from his famous correspondents, and telegrams are scattered about. There is a small costume drawing for *The Flame of Love* in a bird feeder or lamp on the porch, which itself is covered by framed news articles about the *Constitution* petition.

PAPE TODAY

Of course, despite the astonishing nature of the events surrounding the decades-long sequestration and later disposition of the studio contents of Pape, the main question that arises is what this strange twist of fate signifies to the understanding of Pape and the perception of the significance of his lasting contribution to art, if any? With the vast majority of his creative work hidden in his darkened, locked studio, Pape and his art had been out of the public eye for nearly three generations



The Cobra. Life magazine, April 1931

after his death. The only records of his many accomplishments resided in a few musty old library texts and crumbling newspapers, encountered rarely by an occasional scholar like myself, then returned to moulder on the shelf. This long absence of his work from public exhibition, sale, and study has, if not effectively erasing his memory and importance from the art world, at least dimmed it, and negatively impacted our appreciation of the total man and his contributions. It is true that after the works from his studio began to come up for sale at auction in the 1990s, some impressive pieces, like the landscape *Early Morning, Annisquam, Natalie Hammond in the Orchard*, and *Around Him Mermaids Sing, Foam Clad*, sold for not insignificant values, based on their perceived quality alone. However, Pape is still so little appreciated today that many of his illustrations, even skillful pen drawings, watercolors, and important oils, sell as little more than mere decorative items from nick-knack shops. A few of his works have been snatched up by museum curators, but his art is permanently or routinely exhibited in only a few locations. It will perhaps take additional time, study, and effort, including new exhibition of his works, in comparison with his peers and contemporaries, to renew an interest in the man and rehabilitate our appreciation of the quality and importance of his art, so that his name is recognized and remembered in the future as more than a mere footnote in art history. 🍷

— by Dr. Gregory L. Conn, 2016

Gregory Conn is a graduate of the Albert Einstein College of Medicine and a long time pharmaceutical and biotechnology industry veteran, currently a founder and Chief Scientific Officer of cancer vaccine nanotechnology company PDS Biotechnology in New Jersey. He is also an art collector preparing a comprehensive biography and website (<https://www.ericpape.com>) dedicated to the art and history of Golden Age illustrator Eric Pape. Write to Dr. Conn at the following email address: gconn@pdsbiotech.com

The artworks in Dr. Conn's collection have been conserved by Michael Ruzga of Fine Arts Conservation, Cincinnati, Ohio, and Earl Parker of Parker Art Restoration, Voorhees, New Jersey.



Postcard illustration, 1909



Ellen Clapsaddle at the Richfield Springs Seminary, where she graduated in 1882

Little Ellen's Big Talent and the First Tweets

by John Witek

They say she was as much a casualty of war as any shell-shocked doughboy. She had gone to Berlin to supervise her German engravers, but war broke out and Ellen Clapsaddle was stranded in a hostile country—penniless, hungry, and alone.

They say she had to beg to stay alive, and when the war was over they found her wandering the streets, unable to care for herself, unable to work. They say that she spent the last days of her life playing with toys in a poorhouse in the Bronx.

But are the stories true? Did she miss her mother's funeral because she was trapped in bombed out Berlin? Had all of her investments failed? Was she buried in potter's field?

The fact is that tales like these about Ellen Clapsaddle are mostly uncorroborated family legends. But the same old stories keep coming back to haunt... in print, on the internet, and among her adoring fans, who covet her pleasant illustrations of apple-cheeked children carving pumpkins, hanging stockings, lighting firecrackers, and proffering valentines.

Because she was an only child who never married, there were no siblings or offspring to tell the real story. Her modest, self-effacing lifestyle attracted little attention, and she might have spent her life teaching art in upstate New York... if she hadn't been blessed with an abundance of talent that allowed her to become the most prolific illustrator of postcards and greeting cards in postcards' golden age.

EARLY DAYS

Ellen Hattie Clapsaddle was born during the Civil War in South Columbia, New York, on January 8, 1865. Her parents, Dean (Dennis) and Harriet Beckwith Clapsaddle, came from old Palatine German stock (the name was originally Klebsattel) and had deep roots in New York's Herkimer County.

From a very early age, delicate blue-eyed Ellen loved to draw, and her parents encouraged her to do so. According to a local newspaper, *The Richfield Springs Mercury*: "Her artistic ability developed before she could read or write, and her drawings were a wonder to all who saw them." She attended grades one through eight in South Columbia's one-room school house, and then boarded in nearby Richfield Springs in order to attend the Richfield Springs Seminary for Girls in Otsego County, New York. Completing the equivalent of four years of high school, Ellen graduated from the seminary in 1882.

Ellen's lost years begin when she was 17. Like many illustrators, not much is known about her personal life, and family fables abound. One oft-told story says that she wanted to go to the prestigious Cooper Union Institute in New York City, and that the whole thing was paid for by a fishing tackle manufacturer who admired her drawings for his catalog. The narrative continues with Ellen becoming Cooper Union's first female graduate.

The problem with the Ellen-goes-to-Cooper Union scenario



Postcard illustration, 1909



Postcard illustration



Postcard illustration, 1911



Postcard illustration, 1907



Postcard illustration

is that there is no mention of her in the school's records. She might have attended some of Cooper Union's free classes and lectures, or studied art elsewhere, but there is no documentation for this.

We do know, however, that when she returned to South Columbia about two years later, the people back home said that her art looked better than ever. The *Mercury* reported:

Richfield Springs has a genius in the way of an artist and in the person of Miss Ellen Clapsaddle. Miss Clapsaddle showed abilities in this direction from very early youth, and as she grew older her inclination was favored and she was placed under instruction, finally submitting to the guidance of the most eminent teachers, rounding her course of study with Martineau. Miss Clapsaddle paints not only dainty and attractive pictures, but a visit to her studio proves that she has originality of wide range and a rare good taste. Her work, which embraces water colors, oils, china, decorations, etc., and her talents should seek wider fields than are found in Richfield.



Postcard illustration, 1911

And seek wider fields she did. In addition to painting portraits of the local gentry, and teaching painting at her studio on Main Street, she sent samples of her work to publishers in New York City and Philadelphia. They, in turn, test marketed her artwork and found that the public couldn't get enough of it. Soon after, she received her first assignments from Wolf & Company, the Art Lithographic Publishing Company, and Great Britain's Raphael Tuck and Sons, which had opened an office in Manhattan in 1882.

POSTCARD'S PROGRESS

From their debut at Chicago's Columbian Exposition of 1893, picture postcards provided artists with an excellent chance for employment, and Ellen was actively seeking work when the business was booming. At the height of postcard mania, over eight billion had been posted worldwide, one billion of which had been dispatched from the United States. During this period the best printing and embossing came from Germany, and Ellen's clients had German connections.

Raphael Tuck & Sons was the most ambitious publisher of paper novelties in the world and printed its postcards in



Postcard illustration, 1910

Prussia, Saxony, and Bavaria. Wolf & Company was a top producer, importer, and distributor of postcards and printed souvenirs. Its chromolithographs were produced in Berlin. In 1895, Wolf was joined by the Art Lithographic Publishing Company managed by Samuel Garre, to form the International Art Publishing Company, (IAPC), a subsidiary that would handle all holiday greeting cards and postcards for both companies.

Ellen eventually moved to New York City where she worked as a freelance artist. During this period she made several trips to Germany with financial assistance from Wolf & Company, which hired her as a full time illustrator and designer in 1906. Over the next 20 years, Wolf's subsidiary, IAPC, would publish most of her work, including calendars, trade cards, children's story books, mechanical postcards, die cut paper dolls, and large color lithographs suitable for framing.

Although many women were frozen out of professions dominated by men, they fared better in commercial illustration where what counted the most was a well-made image. Ida Waugh, Francis Brundage, Bessie Pease Gutman, Katherine Gassaway, and Harriet M. Bennett were all



Postcard illustration

successful illustrators. Rosie O'Neil of Kewpie fame retained her copyrights and made a fortune. Ellen Clapsaddle assigned her copyrights to IAPC and, to Samuel Garre personally. Her employers probably kept her original art as well.

1907 must have been a particularly important year in Ellen's career. It was a year when both Tuck and IAPC published the exact same Clapsaddle images on several of their postcards. IAPC responded by printing copyright notices on the Clapsaddle illustrations it shared with Tuck. It was also the year that "divided back" postcards went on sale.

Prior to 1907, the only thing you were allowed to write on the back of a postcard was the recipient's address. If you wanted to include a message, you had to write it across the image on the front. Divided back postcards came with a line down the middle that created spaces for an address and a message. It was a small detail, but consumers loved writing short messages and responded with the same kind of enthusiasm the website Twitter's "Tweets" have generated over a century later. The new development only added to the burgeoning demand for postcards that continued to expand exponentially.

Although postcard publishers were getting rich in 1907, it



Postcard illustration, 1910



Postcard illustration, 1911



Postcard illustration



Postcard illustration, 1909

was also a year of financial panic. Banks loathed to lend money, and the stock market teetered toward collapse. Competition in such an environment was fierce and publishers guarded their star illustrators assiduously. Wolf & Company and IAPC valued Ellen highly and treated her well. They sent her to Europe on several occasions. They may have given her advice about investing in German printing companies as well. Word of mouth has it that she owned a German printing plant, but this probably wasn't so. She might have had German investments, however, and the First World War could have wiped them out.

For Ellen, making a living from her artwork seems to have been reward enough. Popular demand determined what she painted and it would keep her painting the same type of pictures time and again. Playful children having fun on the holidays were what the public wanted, and her bountiful imagination produced endless variations on that theme.

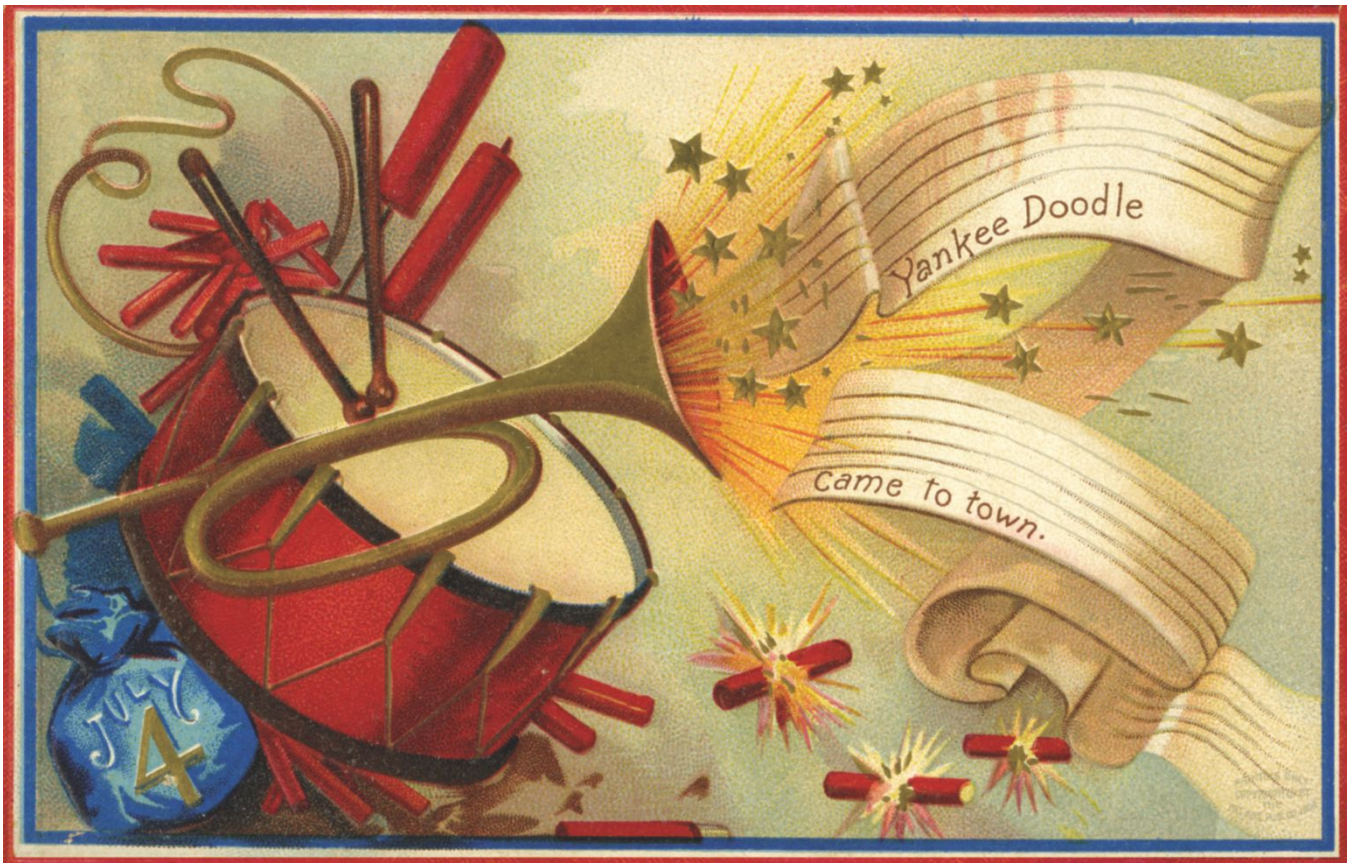
Her inclination to sentimentalize children reflects the Victorian tendency to think of children as innocent creatures needing protection from the harsh realities of adult life.

The purity and innocence of childhood were ideas grounded in 18th century Romanticism. Lewis Carroll, whose fascination with children was pathological, spoke for many Victorians when he observed that children's "innocent unconsciousness is very beautiful, and gives one a feeling of reverence in the presence of something sacred." Artists including John Everett Millais, Charles West, Edwin Landseer, Thomas Lawrence, and Joshua Reynolds made paintings depicting the

simplicity and innocence of childhood that were widely reproduced for middle class homes. Commercialization followed fast upon the heels of art, and consumers were presented with a succession of pretty children on package goods and trade cards, product labels and newspaper ads, book covers and magazine illustrations, prints, calendars, stationary, posters, handbills, sheet music, and even on wallpaper.

Adults contemplated childhood's innocence with pleasure and a sense of relief. Their own world was fraught with struggles about the ideas of Darwin, Freud, and Marx. High rates of infant mortality, the persistence of child labor, and inadequate education for children were everyday realities. According to an article written in 1889 by the English poet, Ernest Dowson: "Disillusioned grown-ups tired of facing the controversies and complexities of contemporary life find relief by turning their attention to children."

Perhaps because she had no children of her own, Ellen Clapsaddle turned her attention to children of her imagination. Clapsaddle kids were as good as gold, annealed with a streak of harmless mischief. They appeared on greeting cards and postcards for most of the major holidays, especially Valentine's Day and Halloween. To Ellen's credit, she never resorted to harsh caricature or cruel satire. Her postcards for Saint Patrick's Day, for example, show attractive youngsters without the simian features illustrators often employed to represent the Irish. African-Americans, who were subject to outrageous indignities in popular art, also fared well under her paintbrush.



Postcard illustration, 1908



Postcard illustration, 1909



Postcard illustration, 1912

Sweetness and light pervade all of Ellen Clapsaddle's artwork, and she continues to be immensely popular among collectors and entrepreneurs, who keep finding ways to exploit her designs in the public domain.

Her drawing style is immediately recognizable, and so is her delicate, cursive signature which appears below the artwork on many of her cards. Her unsigned cards are also lively and charming and include some wonderful still lifes, fantasies, allegories, angels, and elaborate decorations.

Her most popular illustrations were designed between 1906 and 1915. Images from these years are particularly attractive because Ellen knew printing well, and knew how to prepare art that would allow her German engravers, embossers, and chromolithographers to do their best work. Once the World War was under way and contact with German printers was severed, the quality of IAPC's postcards diminishes. The slide in quality is especially evident in postwar paper goods she designed for Wolf & Company. Examples from the 1920s lack the handsome embossing and vivid colors that make her earlier work so exceptional. Wolf continued to produce Clapsaddle cards until 1931, when it went out of business.

A few years after Wolf closed its doors,

Ellen entered the Peabody Home for aged and indigent women. She died there on January 7, 1934, a day before her 69th birthday, a victim of failed kidneys and dementia.

They say she was buried in potter's field.

Misinformation continues to confuse efforts to write Ellen's biography. She was not buried in a pauper's unmarked grave as many believe.

Five days after her passing, Ellen Hattie Clapsaddle's funeral was held in the Richfield Springs First Presbyterian Church, to which she had belonged for many years. She was laid to rest alongside her beloved mother and father in the family plot at Lakeview Cemetery.

Ellen Clapsaddle left behind a legacy of over 3000 images that continue to charm and delight us. They still provide relief when we grow tired of facing the controversies and complexities of contemporary life. ❤️

— by John Witek, 2016

John Witek is an Emmy-Award winning writer and producer of television documentaries. His papers on history, pre-history, and archaeology have appeared in various scholarly publications.

The author wishes to thank Ms. Ann Connell Bergin, whose research and advice were invaluable contributions to this article.



Postcard illustration

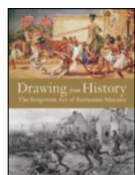


34 WEST 27 STREET, STE 400 NEW YORK, NEW YORK 10001



W. T. Benda (1873-1948) Watercolor, ink and colored pencil, 7 x 6.5", remaining part of *Life* magazine cover, March 8, 1923
This is a depiction of the first mask Benda made, which he called The Blue Demon, in February 1914.

New and Notable:



DRAWING FROM HISTORY: THE FORGOTTEN ART OF FORTUNIO MATANIA

BY LUCINDA GOSLING; FOREWORD BY JAMES GURNEY
340 PAGES
£60.00, HARDCOVER
BOOK PALACE BOOKS, OCTOBER 2016

Coming soon from Book Palace Books, this giant volume (over 10 years in the making) includes numerous examples of work from illustrator Fortunio Matania's prolific and spectacular career, and features over 750 illustrations—many taken directly from the original art.

The book showcases his meticulously accurate historical drawings and paintings of antiquity: the Roman era, British history and English Kings and Queens, his book illustrations for Rudyard Kipling and Edgar Rice Burroughs stories, and a major selection of his historic World War One illustrations for *The Sphere* as well as numerous other paintings and drawings.

His work continues to inspire many contemporary artists: Annigoni and Russell Flint both visited his studio, and many comic strip artists collected his work, including Al Williamson, Roy Krenkel, Frank Frazetta, John Bolton, Bernie Wrightson, as well as film directors such as Cecil B. DeMille and Alfred Hitchcock. The British Royal family purchased his originals, and John Singer Sargent admired and purchased one of his paintings at the Royal Academy. He was made a Chevalier of the Crown of Italy, and exhibited regularly at the Royal Academy and Royal Institute of Art.

Limited to only 1000 copies, this is a book you will not want to miss!



GARTH WILLIAMS, AMERICAN ILLUSTRATOR: A LIFE

BY ELIZABETH K. WALLACE AND JAMES D. WALLACE
375 PAGES
\$26.95 HARDCOVER
BEAUFORT BOOKS, 2016

Open the pages of so many children's classics—*Stuart Little*, *Charlotte's Web*, *Mister Dog*, *The Cricket in Time's Square*, *The Rescuers*, the *Little House* books—and you will see page after page of the artistry that brought those stories to life. And behind the illustrations sparking the imagination of generations was a man who had an extraordinary existence.

Born in New York City in 1912, Williams was educated in England and trained on the continent. After enduring the Blitz in London, he returned to New York, where he encountered the vibrant art and cultural scene of the 1940s. He made his home first in New York, then Aspen, and finally Guanajuato, Mexico, and was married four times. During his life he met people who shaped and exemplified the 20th century: Winston Churchill, E.B. White, Ursula Nordstrom, Laura Ingalls Wilder, and countless more.

This is a biography of Garth Williams as an artist and an

illustrator. It is the story of how his journey led him from winning sculpture awards at the Royal College of Art in London, to capturing the essence of frontier life in the American West, to rendering the humanity of beloved animal characters. This biography also explores the historical context that affected Williams' life and art, both in the old world and the new. Against the frenetic pace of postwar suburbanization, Williams' illustrations nurtured a connection with the animal world and with a vanishing agrarian life. By tapping into American themes, Williams spoke to a postwar yearning for simplicity.

Complete with more than 60 illustrations, this is the first full biography of Garth Williams written with the help and co-operation of his family.



WE TOLD YOU SO: COMICS AS ART

BY TOM SPURGEON
576 PAGES, FULL COLOR
\$39.99, HARDCOVER
FANTAGRAPHICS BOOKS, 2016

In 1976, a group of young men and women coalesced around a fledgling magazine and the idea that comics could be art. In 2016, comics intended for an adult readership are reviewed favorably in the *New York Times*, enjoy panels devoted to them at Book Expo America, and sell in bookstores comparable to prose efforts of similar weight and intent. *We Told You So: Comics as Art* tells of Fantagraphics Books' key role in helping build and shape an art movement around a discredited, ignored, and fading expression of Americana the way insiders share the saga with one another: in anecdotal form, in the words of the people who lived it and saw it happen. Comics historians and critics Tom Spurgeon and Michael Dean assemble an all-star cast of industry figures, critics, cartoonists, art objects, curios and groundbreaking publications to bring you a detailed account of Fantagraphics' first 40 years.

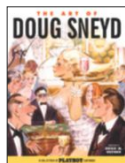


AN AFFAIR WITH BEAUTY—THE MYSTIQUE OF HOWARD CHANDLER CHRISTY

BY JAMES PHILIP HEAD
292 PAGES, 6 X 9 INCHES
\$23.00, HARDCOVER
NORTH LOOP BOOKS, 2016

In his day, Howard Chandler Christy's "Christy Girl" was the epitome of the beautiful woman—and Christy himself was a household name, one of the most celebrated artists in America. *An Affair with Beauty—The Mystique of Howard Chandler Christy* is an "interpretative biography," as seen through the eyes of Christy's favorite model and muse, Nancy, his second wife. The first book of a planned trilogy, *The Magic of Youth* covers the early years of Christy's work and his relationship with Nancy. For her part, Nancy discovers "things are not always what they

appear and even the great Christy has scandalous secrets. More important, she sees that youth is fleeting and true immortality comes at a much higher price than she had ever envisioned.”



THE ART OF DOUG SNEYD

FOREWORD BY HUGH HEFNER, INTRO BY LYNN JOHNSTON
248 PAGES, FULL COLOR
\$19.99, HARDCOVER
DARK HORSE BOOKS, 2016

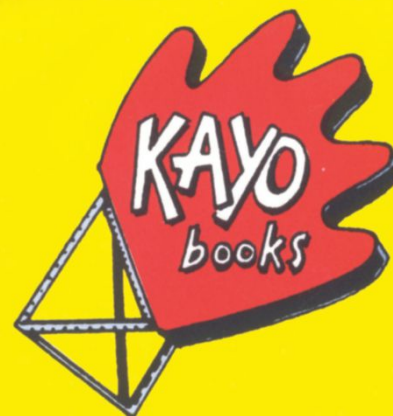
The sexy and scintillating cartoons of Doug Sneyd, an artist for *Playboy* magazine since the early 1960s, return to print in this stunning softcover art book. If you missed the original hardcover release, be sure to grab this one while you can!



JOHN ARFSTROM: 2016 EXHIBITION CATALOG

BY GREG KETTER
24 PAGES, FULL COLOR
\$19.95, SOFTCOVER
DREAMHAVEN BOOKS, 2016

Jon Arfstrom was the last surviving cover artist for the original *Weird Tales* magazine, and he also produced work for sci-fi digests such as *Other Worlds Science Stories*, and *Spaceway*. This beautiful full color exhibition catalog presents a collection of his personal works and commissions created between 1973-2007, that were displayed at the 2016 Windy City Pulp and Paper Show in Chicago. 🍷



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EXHIBITIONS & EVENTS

Campaigns and Caricatures:

The Political Cartoons of Thomas Nast

September 10, 2016 through December 4, 2016

The Norman Rockwell Museum, MA

The exhibition will feature over 30 editorial cartoons published by the provocative *Harper's Weekly* between 1864 and 1884. These vibrant, influential illustrations reflect Thomas Nast's pointed opinions on presidential candidates during six different election years.

Nast's cartoons proved crucial in affecting the outcome of presidential elections, which his favored candidates were known to win. Presidential-hopefuls were held accountable for the issues of the day, from corruption to imperialism, inflation, and civil rights. His well-crafted imagery included identifiable caricatures, scathing satire, and creative references to Shakespearean tales and Greek mythology. Nast's representations of the donkey and elephant as symbols for the Democratic and Republican parties, respectively, continues to endure more than a century later.

For more information, visit: www.nrm.org

Masterpieces of the Sanford B.D. Low Illustration Collection

July 8, 2016 through October 2, 2016

New Britain Museum of American Art, CT

Conceived in 1965, and named in memory of the Museum's first director, The Sanford B.D. Low Illustration Collection was founded by well-known illustrators Stevan Dohanos, Robert Fawcett, Howard Munce, Arthur William Brown, Henry Pitz, and Walt Reed, who established the Sanford B.D. Low Memorial Illustration Committee. Carrying on Low's desire to preserve and promote the great art of illustration, the Committee invited America's preeminent illustrators to donate their work to the Museum. Today, the collection comprises nearly 1,800 works, making it one of the nation's three largest.

From July 8–October 2, 2016, the Museum will present Masterpieces of The Sanford B.D. Low Illustration Collection. Providing a veritable history of American illustration, the show will highlight the work of ground-breaking artists such as Howard Pyle, Frederic Rodrigo Gruger, J.C. Leyendecker, Maxfield Parrish, N.C. Wyeth, Norman Rockwell, and many others. During their time, these artists captured distinctly American values through story and advertisement illustrations, as well as iconic cover illustrations for publications such as *Scribner's Magazine* and the *Saturday Evening Post*. Relatable images such as John Falter's idyllic *Boys and Kites* (1950) and Stevan Dohanos's *Fourth of July Parade* (1947) graced American households

and influenced pop culture during some of the most significant cultural transformations of the early 20th century. Other artists, such as Howard Pyle, illustrated stories and works of fiction, whose subject matter transcended the boundaries of the United States. Likewise, much of the pulp art in the Low Illustration Collection depicts narratives that take place beyond America, and even Earth.

A 196-page catalogue has been produced in conjunction with this exhibition and will be available soon.

For more information, visit: www.nbmaa.org

Edward Koren: The Capricious Line

June 25, 2016 through September 18, 2016

The Delaware Art Museum, DE

This exhibition celebrates the five-decade career of renowned cartoonist and long-standing contributor to *The New Yorker*, Edward Koren (born 1935) and features approximately 50 original drawings, many on display for the first time.

Koren's cartoons encompass an eclectic set of themes which he tackles with his wry, astute criticism. With over 1,000 cartoons published in *The New Yorker* since 1962, Koren's distinctive style and relatable characters deftly articulate the neuroses of contemporary society. Touching on a diverse set of issues ranging from parenting to man's relationship to nature, Koren creates brief moments that portray man's awkward rapport with the world around us. In contrast to other cartoonists' political caricatures, Koren's decidedly non-confrontational tone uses psychological acuteness and philosophical provocation to elicit laughs and stimulate thought. 🍷

For more information, visit: www.delart.org

Know of any upcoming exhibitions or events related to the world of art and classic illustration? Email: illomag@gmail.com

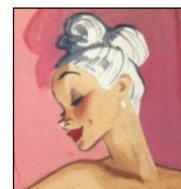
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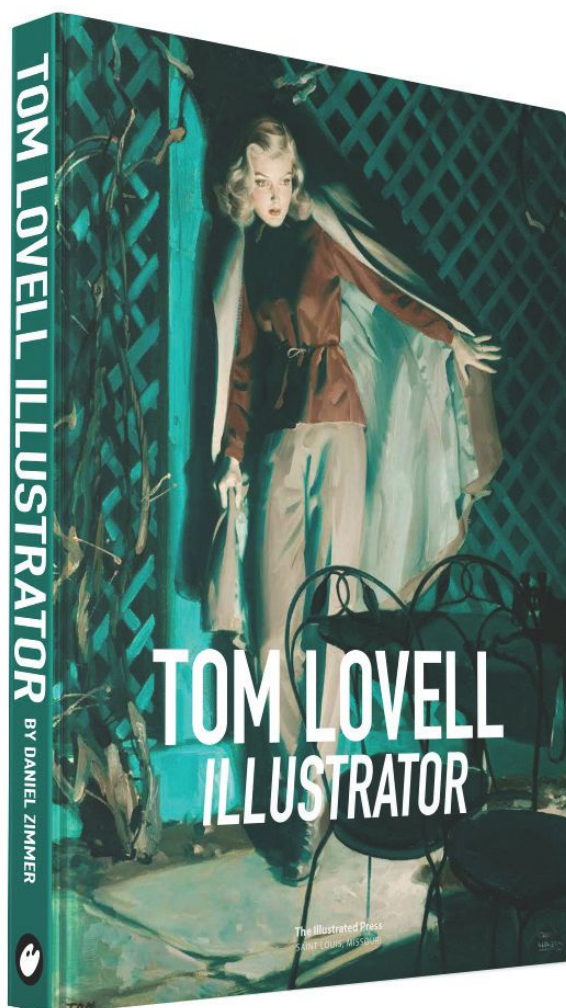
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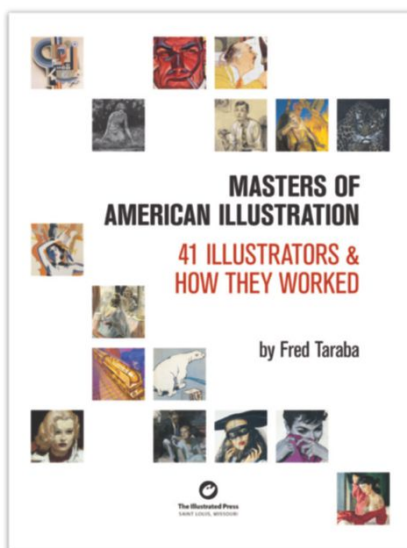
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